



**Tomas Bata University in Zlín**  
**Faculty of Multimedia Communications**

Doctoral Thesis

## **Typography in Advertising**

**Typografie v reklamě**

Author: **Aleksandar Donev, MSc**  
Degree programme: Visual Arts (P8206)  
Degree course: Multimedia and Design (8206V102)  
Supervisor: Doc. PhDr. Zdeno Kolesár, Ph.D.

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## ABSTRACT

This thesis is set to investigate the use of type and typography in advertising, the role of typography in rendering the advertising message and the effects it has on the same. Typography and advertising both have been researched significantly all over the world but mainly as a two separate disciplines without showing the importance of their connection. The aim of my thesis is to fill that gap and show the significance of typography in advertising and their relationship in the communication process. The approach undertaken in this thesis is mainly theoretical, including statistics, a survey, a case study and an analysis of literature from various sources in the field of the research. I have analysed the factors that make typography suitable and effective for advertising purposes. With this research I am able to confirm that the use of typography and type for advertising purposes is slightly different than its use for other purposes. I am hoping that my work will make designers and advertisers more aware of the importance of typography in the creation of advertisements and that they will make better use of it.

Tato práce zkoumá užívání písma a typografie v oblasti reklamy a jejich roli při vytváření reklamního sdělení. Témata typografie i reklamy jsou po celém světě sice dobře probádaná, avšak jako dva samostatné obory bez důrazu na jejich vzájemné propojení. Cílem této práce je tuto mezeru zaplnit a prozkoumat význam typografie v reklamě a jejich vzájemný vztah v komunikačním procesu. Můj přístup při zpracování tohoto tématu je zejména teoretický a opírá se o statistiky, ankety, případové studie a analýzu mnoha zdrojů tematické literatury. Součástí práce je taktéž analýza faktorů, díky kterýmž se typografie stává vhodnou právě pro reklamní účely, a na základě skutečností vzešlých z tohoto výzkumu lze vyvodit, že využití typografie a písma pro reklamní účely se liší od jejího využití v jiných oborech. Pevně věřím, že má práce pomůže praktikujícím designerům a lidem z reklamního průmyslu podhalit důležitost typografie v celém tvůrčím procesu a povede k lepším výsledkům při jejím užívání.

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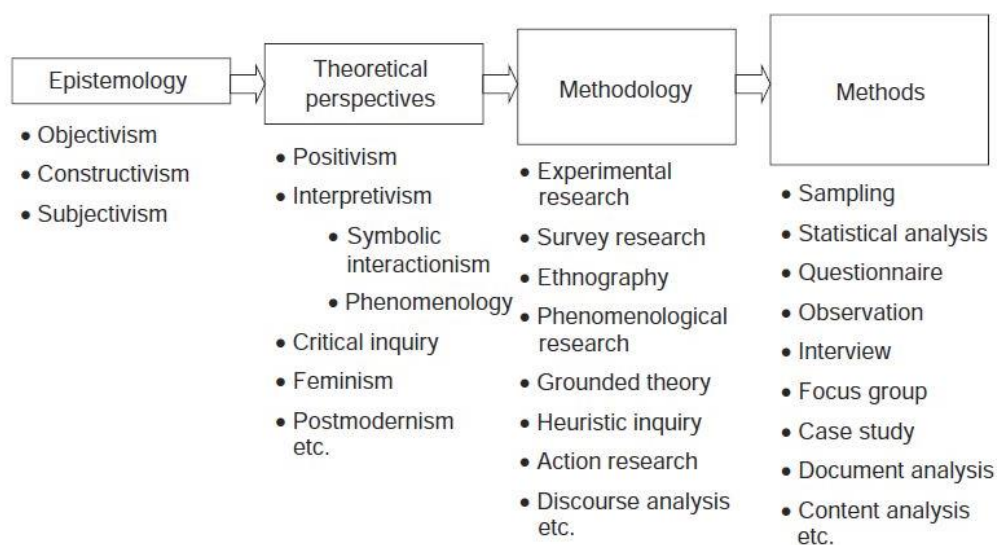
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# THEORETICAL POSITIONS AND METHODOLOGY

My past experience has been with engineering, particularly with printing technologies, before moving to creative design, media and advertising. Although I have been very interested in lettering and typography I never had the chance to study the field properly or receive a professional training and therefore my knowledge in the field was limited. Researching in the field of typography has been a big challenge for me.

In the process of writing this dissertation I have been investigating the topic by analysing, synthesising and interpreting information and data about the use of typography for advertising purposes. This involved the study of information and data connected with the use of type in advertising collected from books, papers, articles, online databases and websites.

In order to be able to point out the research perspectives and methods used for my research I would like to illustrate the relationship between elements of the research process as suggested by Crotty (1998), adapted by David Grey in his book “Doing Research in the Real World”<sup>1</sup>.



*Relationship between epistemology, theoretical perspectives, methodology and research methods*

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<sup>1</sup> GRAY, David E, 2004. *Doing Research in the Real World*. B.m.: SAGE Publications. ISBN 0761948791. p.16

Starting with the epistemology, constructivist epistemology has been used in the process of the creation of the thesis. The theoretical perspective used for the purpose of the thesis is interpretivism, involving symbolic interactionism as the approach.

The methodology used in the process of writing and completing the thesis includes for the most part ethnography and survey research to a degree. In order to determine the culture and phenomena of using type in advertising, I have studied literature from various sources focused on the development and usage of typography in advertising, literature solely dedicated to advertising, as well as literature on visual communication, creative design and art. This included reading materials on the history of typography and lettering, the anatomy and framework of type, all the technical details in relation to typography and typefaces, typographic clarity as well as looking at type from psychological perspective and the impact that leaves on viewers. I have also researched sources and materials that are dedicated to advertising, its role, the process from creating an advert to placing it in some type of media and the value and efficiency of the ads. I have also researched materials dedicated to design and visual communication, history and development, and styles and movements since typography and advertising are both connected with them. I also conducted a small survey to help in identifying current trends for the use of type in advertising as well as in predicting what the future might be.

As for the methods, I used a questionnaire for the purpose of my survey on the trends in typography. I carried out an individual case study of the advertising campaign by The Economist. Finally, I have used a statistical method to determine which typeface are considered as the best and worst in the world.

For the purpose of this thesis I have used both qualitative and quantitative methods on the same level, although they are considered to be opposite. The approach that I have undertaken is mainly theory driven, using existing knowledge and literature to generate an opinion.



# INTRODUCTION

Advertising as a form of marketing communication has accelerated the evolutionary process. The process of advertising involves personnel from a wide range of professions, such as economists, sociologists, scientists, psychologists, journalists, designers, artists and other professionals from many different spheres. Contemporary advertising has its own language and symbols and it represents a huge part of our modern lifestyle.

There are many definitions of advertising by different authors. In the book *Contemporary Advertising*, Bovee gives the definition: “Advertising is the structured and composed nonpersonal communication of information, usually paid for and usually persuasive in nature, about products (goods, services and ideas) by identified sponsors, through various media.”<sup>2</sup> Another definition is given by Susan Ward published on the website *about.com* as “Advertising is attempting to influence the buying behaviour of your customers or clients by providing a persuasive selling message about your products and/or services.”<sup>3</sup>

Advertising is not just an activity of marketing; it is a cultural phenomenon. During the process of advertising several parties will be involved:

- the advertisers themselves, which are the individuals, companies and organizations that are promoting something;
- the advertising agencies, including media and design outlets; and
- the consumers.

There is a social relationship between these parties. In the process of advertising a mass communication occurs through the creative design and production of adverts and placing them in public via some medium and reaching the audience and potential customers. Adverts should deliver messages that will enhance a brand image and promote a product, service, cause or event in the market.

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<sup>2</sup> BOVÉE, Courtland L. a William F. ARENS, 1992. *Contemporary Advertising*. ISBN 025609196X. p.7

<sup>3</sup> WARD, Susan, [no date], *Advertising Definition - Business Terms Glossary - Advertising*. *about.com* [online]. [Accessed 10 August 2015]. Available from: <http://goo.gl/OkRioi>

Advertising as a promotional activity is a complex system of many interacting elements. Creative design and visual communication play one of the most important roles in the process of advertising because they are one of the key factors for the rendering of successful advertising message. Typography among the other design elements, is an essential part of design and visual communication.

A definition on typography, presented in the desktop publishing section of about.com is: “The design and use of typefaces as a means of visual communication from calligraphy to the ever-developing use of digital type is the broad use of the term typography”.<sup>4</sup> The problem with this definition is its accuracy, because calligraphy is part of lettering. Often terms as handwriting, calligraphy, graffiti and scripting are confused with typography. Typography is also part of lettering, which is a study of letters, but applied to typefaces.<sup>5</sup>

Gerrit Noordzij, Professor of Typeface Design at the Royal Academy of Art in The Hague, Netherlands gave a definition for typography as: “Typography is writing with prefabricated letters”. With this definition he avoided relating typography to any medium and at the same time showed the difference of typography from other techniques that are related with creating letter-shapes.<sup>6</sup>

In my work I use the term typeface instead of font unless I am quoting directly some authors. Font as a term is frequently associated with typeface. The font is simply a type of software that carries out a digital typeface. Therefore the two terms are not the same, although in the modern age for typesetting fonts are used in most cases.

The main goal of my thesis is to explore the use and development of type for advertising purposes from history to contemporary advertising while mentioning most of the milestones that have changed the way that type is being used. The

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<sup>4</sup> BEAR, Jacci Howard, [no date], *Typography - Desktop Publishing Glossary Definition*. about.com [online]. [Accessed 10 August 2015]. Available from: <http://goo.gl/HA0qkR>

<sup>5</sup> ALESSIO, Joseph, 2013, *Understanding The Difference Between Type And Lettering*. Smashing Magazine [online]. 2013. [Accessed 10 August 2015]. Available from: <http://goo.gl/LSRGsL>

<sup>6</sup> BILAK, Peter, 2007, *What is Typography*. Typotheque [online]. 2007. [Accessed 16 July 2015]. Available from: <https://goo.gl/ivjKhJ>

main focus of my thesis will be western typography and advertising although I will be mentioning typographic developments worldwide; any discussion of typography elsewhere in the world has been outside the scope of my research.

To date there are many books written on typography as well as on advertising but none of them is focused on typography in advertising. A book called “Advertising Design and Typography” by Alex White<sup>7</sup> comes close to the topic of my research. The limit of this work is that it is about advertising design with extensive section on typography (history, principles, and practice) without connecting the two fields.

I believe that many advertisers see typography and use of type as just a means of transmission of text, without looking at the importance of typeface in the advertising messages. Often various adverts presented in different types of media contain rich visuals but poor usage of type, often making the advert look bad.

My goal is to emphasize the importance of typography in advertising and show how it affects the whole visual outcome of the advertising message. I will consider the use of type in popular types of media, including traditional, online and ambient.

For my thesis I have set several hypotheses that were of interest and most relevant for my research. Although I have taken into account many aspects of typography, design and communication and the use of type in advertising, the four main hypotheses are as follows:

#### Hypothesis 1

Advertising as a technique and tool is used to promote and market products, ideas and services and typography is used to give the oral language a written form that performs a communicative function.

#### Question 1

The question is what role does typography take in the rendering of the advertising message throughout the communication process? Is typography just a mean of transmitting a verbal message in written form or is it more than that?

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<sup>7</sup> WHITE, Alex W., 2013, *Advertising Design and Typography*. Allworth Press. ISBN 1581158203.

## Hypothesis 2

Typography, since its first appearance has evolved considerably, and with the technological advancement that evolution process has led to an explosion in the number of typefaces available for usage, with new typefaces appearing almost daily.

## Question 2

Do certain typefaces have impact on the viewers and does their appearance affect the way the message is perceived? Do we need so many typefaces?

## Hypothesis 3

Typography has been used traditionally for setting long passages of text in products such as books, magazines, encyclopaedias, websites etc. The technique of setting such long passages of text has continually evolved, constantly improving typographic clarity.

## Question 3

Are there any differences of use of typography and type for advertising purposes compared to its other usage?

## Hypothesis 4

In various fields there are predefined rules and best practices to deliver the best results and achieve success.

## Question 4

Is there any predefined use of type and typography to deliver an ultimate advertising message?

I have divided my thesis into two main parts, each of them containing seven sections that are connected with the main topic of my research:

Part I: Semiotic, historic, psychological and aesthetic aspects of typefaces and  
Part II: Use of type in contemporary advertising

In the first part I have started with the communicative, semiotic and semantic aspects of type. Here the main focus is the importance and role of language as the prime method of communication and connection of type with writing and

language. I have closely examined the concepts of “phoneme”, “grapheme” and “letter”, their relationship and the difference between them and how type and typography relate to them.

Next I have examined the evolution of letterforms and writing from ancient times up to the invention of the movable type press. Although writing and letterforms are not part of typography, I consider them to be very important for the future development of typography and communication in general. Writing styles affected early typography as the first typefaces were imitations of hand lettering.

I have also explored the history of typography since the invention of the movable press, the relationship to advertising as well as other milestones that affected the evolution of type, advertising and other communication methods. Here I have also explored how various artistic styles and movements by setting new trends changed and influenced both typography and advertising.

Further I have explored type expression in design and advertising. By using type and typography, designers and advertisers were able to enhance their verbal messages with different visual arrangements of type. Throughout history, different artistic movements and styles took advantage of type expression to express ideas and convey messages having a stronger impact on the audience.

There are many ways and systems of classifying typefaces but none of them is suitable for classifying all existing typefaces. I have attempted to create a classification of typefaces that will be suitable for the purpose of my thesis and the nature of my work. I am not proposing a universal model for the classification of all typefaces as it is not the main topic for my research; rather, it is just my attempt to organize them in certain way.

I have also explored the psychological and emotional impact that typefaces have on viewers and what sort of moods and feelings they create and the associations they provide. Different factors like historical landmarks, heritage, culture and demographics affect the way typefaces are seen. Researchers confirm that typefaces have their own personality and psychological impact and create certain feelings.<sup>8</sup>

The psychological and emotional impression created by typefaces is also highly affected by colour. I have explored part of the colour theories that are

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<sup>8</sup> LI, Ying and SUEN, Ching Y., 2010, *Typeface personality traits and their design characteristics*.

important for the use of type in advertising, the nature of the relationship between the colour of type and the other visual elements in advertising and which factors should be taken into account.

The second part of my thesis focuses on the use of type in design and contemporary advertising. I have started with an exploration of design as a discipline and its development through history as well as the different types of design that exist. I have placed an accent on graphic design and visual communication as they are the most important for my research.

In the next section I have looked at the relationships of visual communication, design and art to advertising and how important they are. I have examined the process of design and as well as the execution and placement of adverts in various media. I have been looking which factors are important for successful advertising.

I have explored the functions of type in advertising design. The main function of typefaces in advertising is to perform a verbal function. By changing the typeface style, size, weight, colour and positioning, written messages can speak to viewers. How the typefaces are perceived often depends on the viewers, their culture, history, demographics, psychology and often the same typefaces can be seen differently by different individuals.

In the next section I have looked at heritage and tradition in the use of type as well as the current fashion and trends in advertising. New trends appear in every aspect of life and these same trends demand the creation of new typefaces. In order to determine the current trends I have conducted an online survey as well as analysing content from various sources. With the survey I was able to determine which typefaces are the most and the least preferred by designers and other professionals who work in the field and which typefaces have been popular in the last 24 months and in the last decade. I have also looked what could the future trends possibly be.

Furthermore I have looked at the use of typography for advertising purposes in various media, including traditional, online and ambient media. I have studied how advertisers use the media to promote and how typography is being used in them. Here I have provided examples of how type and typography are used in contemporary advertising by showing which typefaces are being used in them as well as the way they are used and at the same time providing information about the typefaces, the designers, the style of the advert and about the visual look and outcome.

In the next section I have conducted an individual case study for the long running campaign “White out of Red” by The Economist. I have chosen their advertising campaign for the case study because it is one of the longest running campaigns, the adverts are mainly typographic and also it is one of the first campaigns that is focused on brand building, instead of short-term advertising. Over the period of time the campaign evolved with the pace of technological development and placing adverts in different types of media.

In the last section of the second part in my thesis I have explored the existence of a universal model of use of type in the advertising message. I have been studying if and how the choice of typeface is important for successful advertising message. For this part I have assembled statistics from lists of what are considered to be the best and worst typefaces and considered the issue that if they are used do they affect the advertising message. I have tried to draw a conclusion on this matter.

Finally, I have drawn conclusions and outlines of the prospects for further studies into the use of the type in advertising.

In addition to the main content of my thesis I am setting out the literature that I have consulted in the process of this theoretical research as well as appendices containing important information that will support the findings of this research.

In the introduction I have given insight and some highlights of the chosen theme in the hope that it will create a better understanding of what follows in the rest of my thesis.

# **PART I: SEMIOTIC, HISTORIC, PSYCHOLOGICAL AND AESTHETIC ASPECTS OF TYPEFACES**

## **1. Communicative, semiotic and semantic aspects of type**

In order to proceed to a detailed study of the impact of different typefaces in advertising on readers or viewers it is essential to understand the communication process since advertising - and the use of type in it - is a visual communication process. It should be known that by the use of alphabetic letters oral language gets a written shape in human communication. The letter came much later than the sound of speech and it appeared as a development in society as a result of the failure of sound to satisfy the needs of the people to remotely transmit a message. This was due to the fact that direct speaking is confined to a limited space audible only at close range and also is limited in time as it is only being audible at the time of utterance. Writing has been a means of communication between people in cases where direct communication for some reason has not been possible. That is when in reality parties are separated by space (geographically) or by time (chronologically). One of the major differences between written letters and speech is that letters are only perceived visually. In my further investigation I shall consider the meaning of the terms “grapheme”, “phoneme” and “letter”, their relationship to type as well as their relationship to each other.

The terms “grapheme” and “phoneme” were first used by Jan Baudouin de Courtenay in his phonetic theories. He offered the following interpretation of the concept of the phoneme as “the psychological equivalent of a speech sound”<sup>9</sup>. Grapheme for Courtenay was an abstract concept that cannot be represented graphically, as drawn by the grapheme as a particular letter, and he was referring to some characteristic of all options associated with the spiritual essence of lettering. He rejected the definition of grapheme as the core characters. Courtenay however, identifies the difference between written and printed

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<sup>9</sup> COURTENAY, Jan Baudouin de and STANKIEWICZ, Edward, 1972, *A Baudouin de Courtenay Anthology. The Beginnings of Structural Linguistics ... Translated and Edited with an Introduction by Edward Stankiewicz.* Indiana University Press.



characters on letters of different style and character including as used in the press and in writing letters in different styles and character. The term grapheme offered to give up this diversity is dependent on the surrounding letters as written in the subject matter, the individual properties of the writing (handwriting), and for many other different reasons. All of this diversity however, we reduce to a certain number of types, which, respectively are called letters. Courtenay proposed to name them according to the graphemes phonemes sound of speech, but this term has not caught on because there is no special need for it.

The term grapheme has been explained as the smallest unit used in describing the writing system of a language<sup>10</sup> but there has been no single definition of the term so far. A grapheme may or may not convey meaning itself and might or might not correspond to a single phoneme. It is a fact that there is a significant difference in the understanding of the term “grapheme” from linguists and typographers.

Many linguists generally understood grapheme as analogous to a phoneme, ignoring the fact that graphemes can be alphabetic letters, numerical digits, typographic ligatures, punctuation marks and other signs and symbols. Therefore, the same grapheme is considered as a sign of having the same phonemic value even if they are quite different in form, origin and name. Grapheme is the minimum structural unit of the written language, equivalent to phoneme in a spoken language is used to transfer the phoneme and also serves to distinguish words. Consequently, the grapheme may be monographs, digraph or multigraph, i.e. consist of several letters.

This understanding of the term grapheme is criticized by those who believe that it is unacceptable for various writing systems, because their structural units do not correspond to phonemes and words, morphemes or syllables. Such a discrepancy in the structural units of the written language (graphemes) with structural units of speech (phonemes) is present. It is due to the specifics of writing as a graphical method of transmitting information using a special letter or graphic, that is often historically different from the spoken language of the structural units. That is why understanding the grapheme as the minimum structural unit of writing, corresponding to its equivalent phoneme is unacceptable; also because any written sign can be recognized and defined only by its form.

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<sup>10</sup> COULMAS, Florian, 1996, *Blackwell Encyclopedia of Writing Systems*. Wiley. ISBN 0631194460. p.174

It is believed that the grapheme as a concept is the skeleton of the letter, which enables us to distinguish one letter from another. The main forms of grapheme are the main forms of the visible image of the letters that are in the language appropriate to a given phonetic unit (sound). The discrepancy between graphemes and phonemes, occurs when language borrows elements from other languages and using these elements to fix their own language, the phonetic part of the grapheme became changed.

A grapheme is similar to a type in typography. A glyph is a specific shape that represents that grapheme, in a specific typeface. For instance “the number five” (Fig. 1.1) as an abstract concept is a grapheme which have two different typefaces, like for example in Garamond and Futura, the shape of the number is different.



*Fig. 1.1: The difference in shape of the number 5 in two different typefaces*

In general, the graphic/written systems in many languages are not still exactly described as a system of concepts and relationships between phoneme and grapheme, where the letter does not have a common understanding. It is also noteworthy that many authors of linguistics delimit the letter and grapheme, by giving different definitions of their role in the system of graphic units. It is also believed that the grapheme is a collection of various forms and versions of letters, including the printed and handwritten.

The written form of language comes as representation of a system of signs in which every unit should be signified and the signifier becomes the sign. It is in this that one sees the difference between the letter and grapheme. From this point of view, the grapheme is a unity between “*signified*” and “*meaning*”. “*Means*” from the material point of view, are the letters and combinations

thereof and “*Means*” as signs, being its content as a phoneme. The letter as a “*signifier*” sign has materialized in the form of a specific typeface. “*Means*” is the sound value of the letters, and the amount and composition of phonemes do not correspond to the number and composition of the grapheme. Most languages use an alphabetic type of writing. The grapheme is regarded as the smallest unit, because it is the smallest meaningful unit of language level and a further division into parts is not possible without loss of function and specificity. Grapheme is an abstract term, because language is not written with graphemes, it is written with letters, signs, marks and numerals, and often a combination of them creates the graphemes. In writing therefore, we are dealing with graphs and signs, i.e. specific implementations of graphemes in text and grapheme is used bilaterally. According to the structure of grapheme these bilateral elements are classified on as monographs and digraphs. The monograph is equal to the letter of the alphabet. Multigraphs are made from sustainable, historical combinations of three or more letters.

So, linguists often equate the grapheme and the letter with the phoneme-grapheme, completely ignoring the sign form. From their point of view, soft and hard signs are not graphemes, so do not have a sound expression. The grapheme is an analogue of phonemes which can be expressed by one, two or more characters.

Specialists in typography do not in any way equate the two concepts of “grapheme” and “character” or “letter”. Grapheme for them is the skeleton of the letter. Sign is devoid of forming characteristics. The letter also it is a kind of artistic performance grapheme, which depends on subjective symptoms.

The graphic representation of phonemes differs with the use of upper and lower case letters and therefore we have dual expression phonemes. Then the upper and lower case letters (graphic representation) could be represented with roman and handwritten style of graphic expression of the phonemes and they are considered as variants of the same grapheme. The weight and stress of the letters should not be included in the sign of the grapheme, since they do not change the basic graphical backbone or skeleton letter.

Multigraphs which represent a single phoneme in most cases are treated as combinations of separate letters for example the use of “*sch*” in German, “*sh*” in English (or other combinations), which express a single phoneme, not as graphemes. Sometimes one grapheme may represent more than one phoneme in some languages.

Graphemes are often denoting different phonemes. Some graphemes in some cases do not represent any sound at all (like the *k* in the English word “*knight*”). In addition, the scheme does not account for graphical expressions which are used in ideographic writing elements.

Each written sign has a more or less stable graphical form, as the bearer of its inherent values and in certain conditions its recognition regardless of the individual and historical handwriting or drawings (“*set*”) typefaces. This standard form of the sign associated with its value is often called grapheme. With this understanding of the grapheme, one phoneme (e.g. “*f*”) may correspond to different grapheme (e.g. “*ph*”).

Two separate graphemes can be assigned and written in noted vowels in order to express the two phonemes, and two or multigraph combinations (for example, the Polish “*sz*”, German “*sch*”), expressing one phoneme can be broken down into multiple graphs.

So the graph or glyph is understood as a minimal structural unit of the written language (the skeleton or backbone of the written sign, without a headset, descriptive, and other layers), as characterized by its linguistic value and standard graphical form.

In order to determine the relationship of the three concepts “phoneme”, “grapheme” and “letter”, the nature of the printing plate needs to be examined in order to characterize its specificity. For this the fundamentals and methodological principles of the science of signs and sign systems – semiotics – can be used.

Semiotics defines sign as something that can work through senses, whether it is material or phenomenon, in the process of extending knowledge and communication as a representation. Tangible objects perceived by the senses including the signs of a typeface do not differ from other objects or phenomena which are not signs.

Any character embodies a specific material substratum of any ideal sense. The meaning therefore, is essential to the establishment of relations of communication. Hence, the sign is a means of communication.

If the sign points to a real-life object, the object is referred to as a denotation. Not every sign should have certainty of denotation or relate to anything real, neither should a sign change a generalized account of certain properties or relationships, even in the substantial absence of an object or a situation for

which they are assigned. That, as indicated by the sign (regardless of whether or not it is the point of interest), is implied by the term “*designatum*”. It is not a thing, but the kind of object or class of objects, and this class may include many members, only one member, or may not have any members. Each sign has designatum. Designatum does not exist in the real world, but only in the framework of semiosis, the process in which something functions as a sign. In other words, the sign does not point to a particular subject or multiple object names, the sign acts purely as a guidance on the subject (the act of reference) which carries people through the selection and use of the appropriate sign.

The founder of the science of semiotics, Charles Peirce, shared the signs by the nature of their relationship with the object’s notation. He defined sign as a triadic relation as “something that stands for something, to someone in some capacity” The action of the sign - indices is based on the actual, real-life adjacency of the signifier and signified, “Psychologically, the action of indices depends upon association by contiguity, and not upon association by resemblance or upon intellectual operations”<sup>11</sup>. For example, smoke indicates fire or the track of an animal paw may indicate the animal to which it relates. Conventional signs do not have any due regard to their designatum nor do they represent the real world of objects. A striking example of the conventional sign is the word, because it is not in any way similar to what that means. The same thing applies with the letter wherein letters as signs conditionally represent speech sounds. Thus, the conventional view of structural linguistics, as observed by its founder, Ferdinand de Saussure, was that linguistic signs are conventional, arbitrary. Therefore, the written word is a conventional sign of language as spoken. Grapheme is the conventional sign of phoneme. But relations of grapheme to letter, in my view, have the nature of an iconic character. To prove this statement I should take a closer look at semiotic text, and the development of written language.

The development of written characters came from the image (iconic sign) from so called pictographic writing. In the early stage of development of written language among the various peoples of the voice they used concrete figures. The Native American, describing hunting might indicate that 30 bison, beaver, sea otter and sheep had been killed by drawing these animals, as well as a gun, with

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<sup>11</sup> DANESI, Marcel and PERRON, Paul, 1999, *Analyzing Cultures: An Introduction and Handbook*. ISBN 0253335671. P.366

which they were killed, and subsequently joined them with an image of crossed hands. The images of animals intended to be identified and exchange information set out in the pre-speech, image, usually have a schematic, simplified character. In addition to the specific, symbolic images are often used. Furthermore, with the development of society and the increasing complexity of information, pictography replaced ideographic script, using special characters, characters that resemble paintings. However, this gradually lost its character as similar to the referent object and began to denote sound. In this way there began the transition to a syllabic and alphabetic writing system, with the development of an increasing use of “symbology” in nature and the demise of the use of the graphic arts as tools of tools of communication.



*Fig. 1.2: Pictographic writing on a limestone tablet from Mesopotamia*

Having lost their resemblance to drawings, the signs become less emotional. However, the tendency for aestheticized letter characters appeared. It stood out from primitive drawing and painting, as a way of durable optical detection of internal experiences. The so-called letters are the descendants of images of individual objects, or optical characters. The letter is an iconic sign of grapheme and has been always focused on visual perception, with its layers of a headset. Moreover, letters, and hence the typeface characters are perfect. The perfect mark on the Pier should say something about the properties of the icon, index and symbol, where the mental icon or mental image corresponds to the image of consciousness. It points to the dynamic relationship with the object, a reference to its existence and the character to communicate with the object, which is

conditional, based on an intellectual or intuitive agreement on the adoption of the signal as a representative of its object.

Any sign is the result of transfer of meaning from the designated object to another, becoming a “sign carrier”. In this situation lies the potential for comprehensive and profound sense of merger and signs carrier it embodies to the extent that detach from one another will be impossible. It is in realization of this possibility that the symbol arises - a complete interpenetration of ideas and imagery of things. “Symbol” as a sign can be considered undeveloped, its embryo. Becoming a symbol, a sign acquires a much greater capacity and flexibility of meaning, because the character is always multi-layered and encompasses many meanings. Depending on the communicative tasks in real acts of exchanging information, any components of the symbol can be updated, to operate them or to use the symbol in all its semantic integrity. The sign can have an infinite number of values i.e. to be a symbol of something. The iconic sign is able to go beyond a simple visual representation of the subject and to rise to the level of the character that is connected with the memory of culture, and a series of symbolic images vertically penetrates the history of mankind.

As an important mechanism of memory culture, a well-chosen typeface can strengthen the imaginative perception of the advertising message because the letters are perceived visually. Thus, if the advertising message has the headline written with a certain style of typeface this can inform the recipient about the origin and nationality of the advertised product before reading the verbal text. For example, we often associate decorative slab (Clarendon) typefaces with Wild West culture (Fig. 1.3).

There is so-called reserve increase of information, which occurs with the juxtaposition of iconic and verbal signs and increases the semantic meaning of the text. Thus, the grapheme as a sign of written language or verbal signs, interacting with letters of certain styles of typeface style, iconic characters, is capable of creating the same reserve increase of information.



*Fig. 1.3: Marlboro poster advert which uses typeface associated with the Wild West culture*

An example of this are the two letters M, indicating a completely different concept: the logos of the fast food company “McDonald's” and music television channel “MTV” both use the upper case letter “M” (Fig. 1.4). It was only thanks to the various letters, with their historical and sociocultural layers, that these signs, which have become iconic, represent diametrically different concepts although both using the same grapheme as the sign in the logos.



*Fig. 1.4: Logos of McDonald's and MTV*



In general, the typeface as a sign of the icon can utilize a certain style of image and impression and this is very close to painting and architecture. The creation of the written word has always been considered a highly creative. For example Orthodox Christian painters in the composition of paintings devoted to Biblical stories usually included the special aestheticized style lettering called “Old Church Slavonic” (Fig. 1.5) which was fitting organically in the overall structure of the work. Certain styles of letters are known for being created for specific purposes in order to achieve the maximum effect with their use.



*Fig. 1.5: Old Church Slavonic*

Typefaces as a form of art ever since their appearance are attracting the attention of design and art historians. The expressive quality of written characters was enriched in the course of their development. Historically, typefaces carry a certain style and ethnicity and we often appreciate them, whether they are ancient or modern writings, and many manuscripts and prints look like real works of art.

Typefaces and lettering can enhance trails and verbal figures. The effect of metaphor arises from the contrast between usual and unusual, where the first is the backdrop for the second. The impact is achieved through the strategy of skilfully using metaphors arising from such a contrast. To cause excitement, or attract the attention of the recipient, advertisers are trying to create a vivid visual image. They always think what can be done with text by adding verbal text with visual associations. The image and style of the typeface is also thought only expressed specific artistic means. So often designers when designing certain styles of adverts use certain styles of typefaces. This is associated with the

symbolic aspect of the typefaces, how their style corresponds with the overall design and the message that is being transmitted.

Language is not static and, as a result, neither are letters, type and typography. They change changing over time and it is a constantly evolving process. The modern alphabets are developed as the result of the constant changes through time. The development of language and writing in general can be represented as a movement.

The language could be bidirectional: on the one hand, it provides the sender of verbal interaction verbal communication and its recipient, the recipient, in this case, highlighting its communicative function. This function is considered to be the primary one. On the other hand, the language is directed to the reality and to the world of images, which lines between reality and a person acting as a set of knowledge, which collectively form a picture (or model) of the world. This picture of the world, localized in the mind, is constantly updated and responsive to regulate human behaviour. Language is not simply confined to communication acts in the form of statements of messages that contain certain knowledge about some of the fragments of the world. It plays an important role in the accumulation of knowledge and its storage in memory, helping the people to streamline, organize, i.e. participating in their treatment. Thus, the language provides the cognitive activity of the person. In this case one speaks of his cognitive function.

At the beginning, the communication was conducted only by sound or so called Verbal language. This type of communication had limitations as it was only temporary as it is gone the same moment when it is spoken and heard and not seen, as opposed to visual communication. In this way information could not be transmitted in a permanent way.

Type since the invention of printing has developed rapidly in the last six centuries. The invention of printing is widely accepted as the beginning of typography. However, the characters that are used in print have actually developed over a much longer period of time as language was evolving and developing. By using type, ideas can be written and given visual shape. Many typefaces currently in use are created or based on some other designs created in history and have their own lineage.

The emergence and development of written characters came from the image. A number of peoples at an early stage of their development have spread figurative paintings, or pictographic writing. In this system, certain events would be depicted in the form of a drawing, both primitive and highly conditional.

Gradually to accelerate the processes of writing, a simplified image of a subject would be worked out. Such signs, symbols often had nothing to do with the kind of items that were designated by them. There would be signs that correspond to abstract concepts. This kind of writing is called figurative and symbolic or ideographic. Further, with the increasing complexity of information, the character would gradually lose any resemblance to the object it designated, and rather would begin to denote sound.

Typeface is one of the oldest means of mass communication that serves the same functions as language in oral form: cognitive and communicative. It was noted above that the type is very similar in nature to the graphic arts and is able to create visual images; therefore, we can talk about the artistic function of printed and written language of signs. From the beginning of writing, type has been used in a decorative or iconographic manner for communication. In addition, there is another function of typefaces, which should be called the historical and ethnic or historical-national. Each headset has the stamp of the era, the country where it was created.

The typeface is not a special form of "vessel" for linguistic material, but also an important factor of cultural values, which has a unique developmental history. Hence, when choosing a typeface for any advertising message, the designer should observe its historical identity. Typeface graphics have influenced technology and instruments through which the original source text has been carried, as well as the material on which it is applied.

## **2. Evolution of letterforms and writing**

As communication and language developed through history, visual communication and advertising developed in a similar way. Advertising in some primitive forms started in ancient times and was constantly evolving. Sources of illustrated advertising are closely related to improvement in ornaments, paintings and sculptures by mankind. The earliest evidence to record stories and ideas is dated around 25 000 BC and can be found in cave drawings. This is a simple form of written communication but has survived in many places to the modern era, showing that it was a more permanent form of communication than mere verbal communication. The advertisement begins to appear in the form of written text in the very early stages of the development of culture. It has been occurring since the invention of the alphabet, of course, but in different regions of the globe, and at different times, ranging from the eighth to the sixth centuries BC. Advertising texts existed in ancient societies. There was developed advertising activity in ancient times. Its fundamental genre was the oral

announcement emanating from a centralized stream of operationally useful information.

Around 4000 BC, in Mesopotamia, the Sumerians developed cuneiforms, a phonographic writing system, in which single symbol represented a single syllable. It was a writing system that used wedge-shaped forms carved into clay tablets (Fig. 2.1). It was one of the earliest standardized writing systems and also one of the first to read from left to right. Cuneiform tablets served various purposes. Although they were used for writing works of literature (such as the Epic of Gilgamesh and The Descent of Inanna Atrahasis) and as school exercise tablets, many of these tablets were used as receipts of and payment for goods and services—accounting records.



*Fig. 2.1: Sumerian Cuneiform on a clay tablet from Shuruppak, circa 2500 BC*

As time passed and new ideas developed, the writing system expanded which made things more difficult for the masses to understand them. Cuneiform started to disappear around the seventh and sixth Centuries BC as society developed, the system proved to be unsatisfactory and other writing systems which were easier to learn began to spread.

Another important writing system are the Egyptian hieroglyphs, which was combined system, combining consonants with pictograms, ideograms and determinatives. The first known hieroglyphs which appear on pottery and labels are dated around 3100 BC. It is also important to mention that it was one of the first Egyptian writing systems and also the longest lived. As language was evolving more and more pictograms were needed which led eventually to the development of more than 750 pictograms, making the system very complex to learn.



*Fig. 2.2: Egyptian hieroglyphics*

Hieroglyphs were mainly used for religious purposes but not exclusively. Officials used them to write royal documents of importance, to record historical events, for trading purposes and to document calculations. The Egyptians were creating sales messages, wall posters on papyrus and public announcements carved on stelas. Evidence of this has been found in a document from the ruins of Thebes in which rewards were offered for fugitive slaves return.<sup>12</sup>

As society developed further, these systems were no longer satisfactory which led to development of symbols to represent words when put together.

The first use Ideogram based script (Chinese, Japanese, Korean and Thai) is dated from around 1500 BC with one of the earliest known forms of Chinese script called oracle bone. (Fig. 2.3) These scripts use characters or symbols to represent an idea or concept without expressing the pronunciation of a particular word or words. Over the years Chinese also evolved as many other languages but it is interesting the fact that many of these symbols remained unchanged for over 3000 years.

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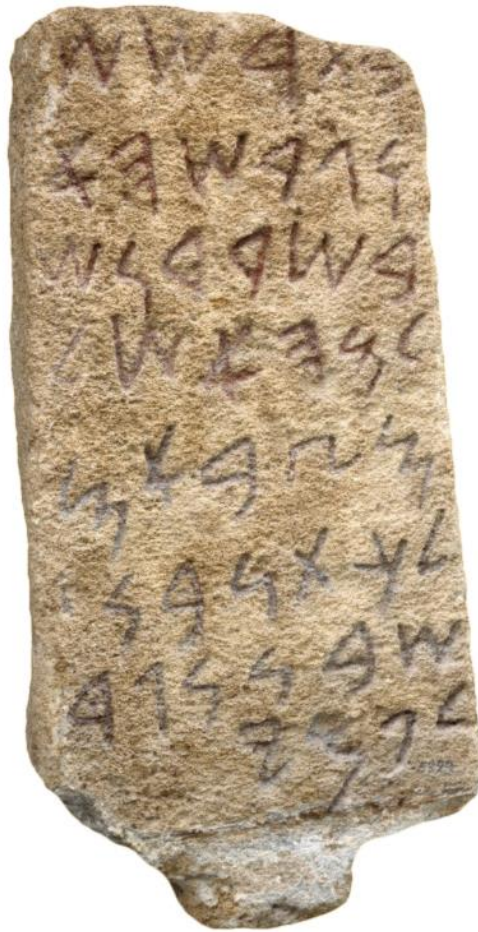
<sup>12</sup> CHAND, Smriti, [no date], *World History of Advertising*. YourArticleLibrary [online]. [Accessed 26 April 2015]. Available from: <http://goo.gl/LffeBh>



*Fig. 2.3: Oracle text on a tortoise plastrons*

In ancient China, the earliest form of advertising appeared to be oral, where merchants were shouting on the markets. One of the earliest identified form of printed advertising dates back to the Song dynasty which is a copper plate used for printing square posters. These early forms of adverts were ink printed calligraphic papers and signboards.

The Phoenicians, another ancient civilization, made a major step in written language taking it ahead from pictograms and ideograms. About 1000 BC they developed 22 symbols that corresponded to the sounds of their language, in order to avoid memorizing lot of symbols and it appears to be the first attempt to create a phonetic language. They were also responsible for the development and spread of the “abjad”, from which most modern alphabets derived. Phoenicia was the centre of manufacturing as the Phoenicians were great craftsmen; they were also famous for their trading skills and their products were highly valued among other cultures with whom they have been trading. Phoenicians used to create commercial messages on notable rocks and stones on their regular travelling trade routes and destinations. (Fig. 2.4) They also used to create inscriptions and illustrations on monuments to enhance their emotional effect. Later, the Greeks and Romans adopted this from the Phoenicians.



*Fig. 2.4: Phoenician Alphabet*

Aramaic was created from Phoenician around 900 BC in the region of the current day border area of Syria and south east Turkey. Aramaic was utilized and spread by the Assyrian and Babylonian empires and also by the Persian Empire that followed tailed them, taking the language as far as India and Ethiopia. It is a Semitic language that was an antecedent for Arabic and Hebrew. Towards the end of the sixth century BC, the early Aramaic was supplanted by the Hebrew square script, which is confusingly known as the Aramaic alphabet as well. The Behistun Inscription from 515 BC, in which the rise of Darius I to the Persian throne is described, can be viewed as an early example of propaganda.

Current Arabic, in the same way as Phoenician, is composed and read right to left. Arabic is focused around the 22 consonants of the Phoenician letters in order with a discretionary checking of vowels utilizing diacritics.

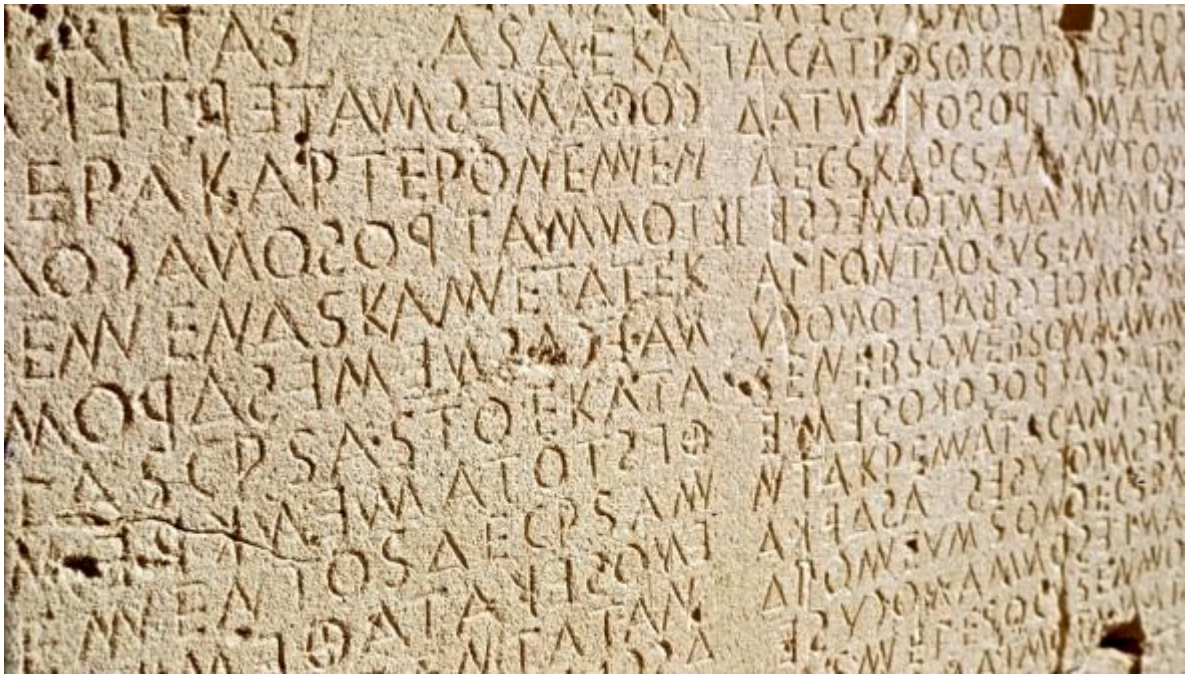
Hebrew is a Semitic language and the alphabet was based on Aramaic and advanced into a script called Square Hebrew. Hebrew has 22 letters, all consonants, with vowels put underneath the consonants if needed.



Fig. 2.5: Great Isaiah Scroll one of the original seven Dead Sea Scrolls

Around 800 BC, based on the Phoenician invention, the Greeks created their own alphabet. They also added a vowels and named the symbols. Early Greek was written in the boustrophedon style. Around 500 BC the writing system was standardised to what we know today. Many Greek symbols and letters are still used nowadays, especially in science. In ancient Greece there was a tradition that objects of pottery and artistic production had to be labelled with an authentic sign which is some sort of a primitive type of branding. Signs were used to mark property. In Ancient Greece, around 500 BC, public announcements appeared, and adverts about runaway slaves and lost and found advertising on papyrus were very common. They also used rotating display panels and shop signs.





*Fig. 2.6: Sixth Century BC Greek writing in Gortyn, Crete*

The Roman letters that we utilize today were based on the Greek alphabet and spread through the Roman Empire. Majuscules or upper case letters originate from the structures cut in stone by the Romans, which serve as the premise for some current typefaces, and from where we get the name Roman. Roman is presently used to portray the essential letterforms, mainly the minuscules (lower case letters). The classical Latin alphabet comprises 23 upper case letters. For example, the modern English alphabet comprises 26 upper and lower case letters with ten numerals mixed with symbols. Accentuation and other letters are utilized by different diverse languages. Lower case letters were based on cursive upper case letters. In Ephesus, the Asian Roman capital, carved inscriptions, wall signs for pharmacies, brothels etc., dating from around 140 BC can be found. Commercial messages and political campaigns were found in the ruins of Pompeii. Near the entrance in front of the shops used to have inscribed messages to inform which products are being sold inside.



*Fig. 2.7: Roman Inscription at the Ara Pacis Museum*

Onto the cultural scene came the religious view of the world – the rise of Christian ideology and the institutions of the Catholic Church. In such a situation, the bulk of the population became easy targets for the spiritual impact of sermons and teachings. Almost any text from the Medieval period is an admixture of religious advertising: a comprehensive assessment of the greatest values in religion, and their general acceptance in the mass consciousness.

Cyrillic alphabets are based on the Glagolitic alphabet that was developed by Saints Cyril and Methodius during the ninth Century to facilitate the adoption of Christianity by Slavic people (Fig. 2.8). St Kliment of Ohrid, one of their students, simplified the Glagolitic alphabet and named it Cyrillic in honour of his teacher. The Cyrillic alphabet is used as the official alphabet in Bulgaria, Bosnia and Herzegovina, Macedonia, Serbia, Montenegro, Mongolia, Russia, Ukraine and other former Soviet republics. Many of them use additional characters that have been adapted from standard Cyrillic letters and other alphabets.



*Fig. 2.8: Glagolitic alphabet inscription on Baska Tablet*

The majuscule or large letter (from the Latin *majusculus* - slightly larger) handwriting was common in the Roman period (first to fifth Centuries). This style of writing was originally used for inscriptions on architecture (on stone and metal) and then became widespread in the papyrus and parchment scrolls codex. The square capital letter was characterized by the presence of geometrical and smooth bulges and serifs. Rustic or monumental, capital letter less strict than the square, the letters are, and serifs have a diamond shape.

Uncial is still a majuscule script where several letters were almost the same as the capital. This style of handwriting developed and appeared in manuscripts from the fourth to eighth Centuries. From this, the half-uncial was developed which is a transition from uncial to minuscule writing. Half-uncial and uncial, which appeared long before the invention of printing, are very often used by modern designers in the design of various inscriptions.

In medieval Europe, some of the most beautiful books were created by hand, known by the name illuminated manuscripts in which the text is supplemented with decoration (initials, borders and miniatures) or illustration. These books have high typographic and aesthetical values. The illuminated manuscripts, which were mainly for religious purposes, can be grouped into Insular manuscripts, Carolingian manuscripts, Ottonian manuscripts, Romanesque manuscripts and Gothic manuscripts as the main categories.

Insular (Celtic) manuscripts were created in the British Isles, written in uncial or half-uncial scripts accompanied with abstract decoration, linear patterns, signs and illustration typical of the Anglo-Saxon and Celtic cultures. Some of the most famous Insular manuscripts are the Lindisfarne Gospels, the Book of Durrow and the Book of Kells (Fig. 2.9).



*Fig. 2.9: Segment from the Book of Kells*

Around the eighth Century with Charlemagne's reform to increase the uniformity, clarity and readability of handwriting of the Latin alphabet and to revive book design and production, the Caroline Minuscule was developed. This style of writing was defined with rounded edges and clearly distinguishable glyphs (Fig. 2.10). This type of handwriting determined the appearance of minuscule letters, and with that lowercase letters spelling was established. The script spread in Western Europe especially in areas where the Carolingian

influence was strong. One of the most famous Carolingian manuscripts is the Utrecht Psalter. Later the script evolved in Blackletter and was not used anymore until the Italian renaissance when this style of writing increased in popularity once again.

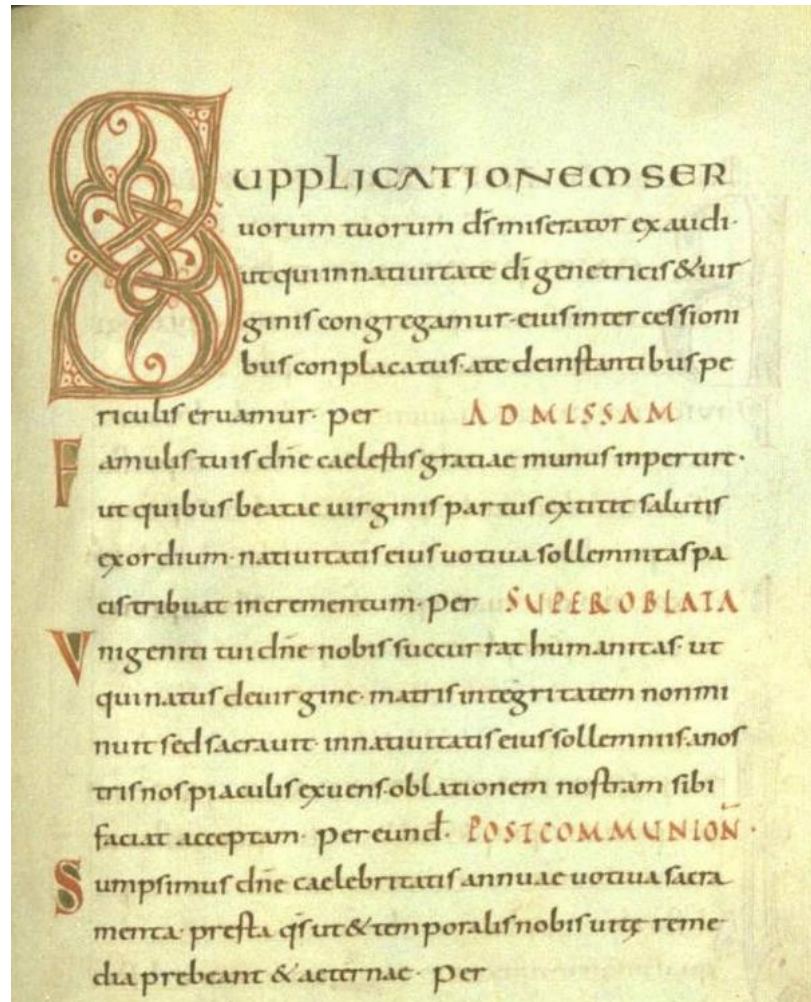


Fig. 2.10: Example of Carolingian minuscule script

The Ottonian style (often referred as renaissance) is associated with the rule of Saxon Emperors (960-1060) inspired by Late Antique, Carolingian, and Byzantine art. Ottonian manuscripts had gold backgrounds, a luxurious look and often featured apocalyptic images of Christ in glory.

Romanesque manuscripts date from the beginning of the eleventh Century and they had an international character. The manuscripts featured grotesque, textured or gold backgrounds, and enlarged (historiated) initials. The initials were combined with foliage, figures or pictures illustrating a part of the text. The Winchester Bible is a well-known example of this type of a manuscript.

In 1141, Louis VII in France licensed town criers who were spreading messages, which is one of the earliest forms of officialising advertisers. Even though it is not directly connected to typography but this very important for the future developments of advertising.

Gothic or Blackletter style was most common in Western Europe during the eleventh to fifteenth Centuries. (Fig. 2.11) During this period the illustrations and texts in books became more fused and the books themselves became smaller and more delicate. Three types of Gothic handwriting were the most widely used: the Textualis (Blackletter), Bastarda and Rotunda styles. Textualis is an acute, most commonly consisting of some verticals with diamond-shaped ends; Bastarda is an acute, with broken outlines (the most common types of gothic typefaces in Germany); the Rotunda letter with some rounded shape is a transitional form the Gothic letter to the humanistic Renaissance. Humanistic letter typeface styles feature a rounded, smooth thickening of the strokes in the letters. The first of these designs were found in the fourteenth Century in Florence.

During the middle ages the population started to grow in Europe, but most people were unable to read, so on the signs on shops alongside the name of the type of a business a sign/pictograph associated with the business was shown.



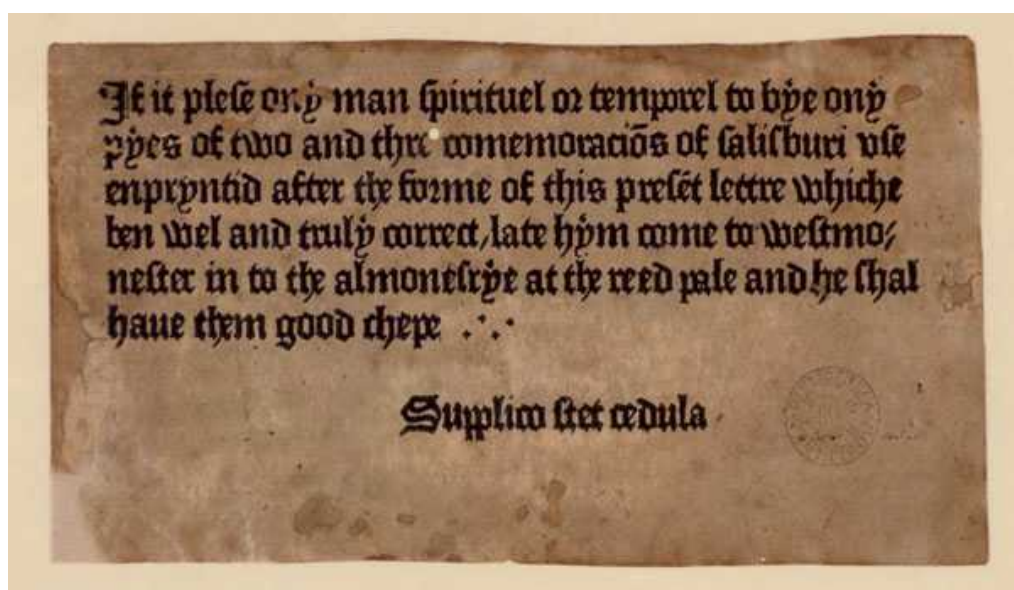
*Fig. 2.11: Pages from the Book of Hours of Catherine of Cleves*

### 3. History of typography and its relationship to advertising

History of typography and history of advertising have been written in details by many authors. Even though the history is not the main topic of this research I consider it to be very important. I will be mentioning the key historical developments both in typography and advertising.

The turning point in book publishing is associated with the invention of the printing press by Johann Gutenberg. From the middle of fifteenth Century, the mass production of books became possible. Typography, type-founding and typeface design developed following Gutenberg's invention of movable type although the type press was previously invented and existed in Asia (China and Korea). The first typefaces were based on Blackletter or Gothic Script that had been in wide use in Western Europe since the twelfth Century. The first Gutenberg books were drafted with Gothic type texture. The script is also known as "Textur" and it was used in Gutenberg's 42 lines Bible which is the first major book printed in Europe. The book has iconic status because of its high aesthetic and artistic qualities.

Shortly after the invention of the printing press, adverts started to appear in various places. The first known printed advertisement is a handbill by Heinrich Eggerstein in Strasbourg, dating from 1466. In 1477 William Caxton printed an advert for the new rules for the guidance of clergy at Easter in Salisbury, England (Fig. 3.1). The advert was printed with the Blackletter style typeface, which was typical for this period of early printing. In Antwerp in 1492 the first illustrated advertisement appeared – a handbill for The Lovely Melusina.



*Fig. 3.1: William Caxton's Advert for Pyes of Salisbury*

In about 1525, in Germany, Protestant leaders created many pamphlets from which The Twelve Articles became the most famous (Fig. 3.2). A new shape of advertising and promotional material was created and started to spread around Europe.



Fig. 3.2: Page from “The Twelve Articles”

From the middle of fifteenth Century new styles of typefaces emerged in Italy, later known as roman. The first roman type was constructed by Nicolas Jenson, a French typographer who worked in Venice (Fig. 3.3). His typeface design was similar to the typefaces used by Francesco Griffo and Erhard Ratdolt. His typeface was created to emulate the presence of hand-lettering. His typeface was asymmetric and it is the first typeface to include serifs. When used, the results were a harmonic body of text and balanced distance between lines and improved readability. The typeface became known as “roman” or in some parts of Europe as roman “antiqua”. Roman typefaces focused around those of Jenson are additionally called Venetian.



Quidā eius libros nō ipsius esse sed Dionysii & Zophiri colophoniorū tradunt: qui iocādi causa cōscribentes ei ut disponere idoneo dederunt. Fuerunt autē Menippi sex. Prīus qui de lydis scripsit: Xanthūq; breuiauit. Secūdus hic ipse. Tertius stratonicus sophista. Quartus sculptor. Quintus & sextus pictores: utrosq; memorat apollodorus. Cynici autem uolumina tredecī sunt. Neniā: testamenta: epistolæ cōpositæ ex deorum p̄sona ad phisicos & mathematicos grāmaticosq; & epicuri foetus: & eas quæ ab ipsis religiose coluntur imagines: & alia.

*Fig. 3.3: Nicolas Jenson's roman type (Venice 1470)*

During the Renaissance, the humanist spirit produced "cursiva humanistica", a unique style of formal writing. This developed from the humanistic minuscule and the still present Blackletter in Italy and served as the model for cursive or italic typefaces. The popularity of cursive writing created the need for type in this style. The increased popularity of this typeface is due to Aldus Manutius of Venice in his printed pocket editions of works from the classics. The first known catalogue dates from 1498 when he offered 15 books by Greek and Latin authors for sale. Thus was introduced new genre of printed advertisement, the catalogue. Commissioned by Manutius and cut by Francesco Griffo a condensed typeface called "Aldino" was created. The style become known as "Italic" based on the country of origin. Great portion of books printed in the sixteenth Century were with italic typefaces.

In 1509, Luca Pacioli, a collaborator of Leonardo da Vinci, in his treatise "On the Divine Proportion" published the first rules of construction of the Blackletter typefaces. The base composition of any letter are squared, circular letters and rounded elements in a building subject to a circle. According to Pacioli, all letters are based on the ideal scheme, but more or less freely, with the use of a limited number of axes.

In 1524, the German artist Albrecht Dürer in his treatise "The Four Books on Measurement" provided a new interpretation of the construction of typefaces. Dürer, unlike Pacioli, instead of a single composition developed different variants of the same characters and built them freer than Pacioli by writing individual elements by hand. Dürer was the author of the first bookplate (ex-libris), created around 1500 for his close friend Willibald Pirckheimer. Although

it is not an advertisement in a clean form, bookplates (ex-libris) contain its elements. It is a sign of ownership, which is united with individual assessment.

In the fifteenth and sixteenth Centuries, inspired by the German printers, printing started to develop in France. During this period, printers and editors wanted to contribute to the distribution of ancient texts. Geoffroy Tory, an Italian printer, who used to teach grammar and philosophy at the Sorbonne, created typographical art and set a standard in French publishing, which is evident in his work "Le Champfleury" published in 1529 (Fig. 3.4 ). Like Luca Pacioli (in Italy) and Albrecht Dürer (in Germany) before him, inspired by Vitruvius' Ten Books on Architecture, he created letters using a geometric and rational approach. His typeface consists of upper case letters divided into ten parts imitating the perfect proportions of the human anatomy. Tory was titled as the official printer of King Francois I in 1530, and died in Paris in 1533 leaving behind a considerable body of work.



Fig. 3.4: Excerpt from Geoffroy Tory's Champfleury

Throughout the sixteenth Century printing technology developed and improved in all European countries and followed the format established by Italian printers, with French renaissance printing and typography becoming more prominent and leading in Europe. Typeface continued to lose its resemblance to manuscript, and its pattern became more severe, reflecting the Punch-cutting process. In this period roman types were introduced by French typographers like Robert Estienne, Simon de Colines and Antoine Augereau, which had a distinctly French character.

On behalf of King Francois I, Robert Estienne in 1541 ordered a typeface from Parisian punch-cutter and typographer Claude Garamont. The result was serif type Greek characters containing a large number of ligatures called "Grecs du roi" and is the prototype of the modern font called "Garamond". Claude Garamont continued the work of Geoffroy Tory as printer of the King. His typeface very quickly became a favourite for printing classics and has been copied by many copyists. In fact, the Garamond typeface, which has been well-known since its creation, is still broadly used in editions and collections edited by France's leading publisher, Gallimard.

In the second half of the sixteenth Century, the Netherlands, where many French book printers emigrated, became the leader in book publishing, It is especially necessary to highlight the typeface of Christophe Plantin, which was different from the Garamont's typeface with different pattern. In the seventeenth Century the most remarkable phenomenon in typography was a Dutch publishing company Elsevier. Elsevier's typefaces had several weights of the typefaces, which allowed them to maintain clarity at high print runs.

During the seventeenth Century advertising started to develop rapidly. In London, in 1611, Sir Arthur Gorges and Sir Walter Cope opened an office called "The Publicke Register for Generall Commerce" where sellers could list products and services. On October 14<sup>th</sup>, 1612, the first known newspaper advertisements appeared in the Journal General d'Affiche. The first advertisement in an English newspaper appeared in 1622 for the newly founded "The Weekly Relations of News". In 1630 Théophraste Renaudot, a French doctor, journalist and propagandist founded a kind of employment agency (similar to the Publicke Register in London) called "Bureau d'adresse et de rencontre", where employers and job-seekers could find each other, which had a great success.

In the seventeenth Century, with the Catholic Counter-Reformation in France, Protestants were systematically suppressed and publishers were subject to more strict control. The royal censorship and persecution under the Counter-Reformation led to a slowdown in the production of written works in France and many printers, engravers and publishers were forced to flee the country.

In 1640, Louis XIII founded the Imprimerie Royale and recruited Dutch printers to create the first team. His son Louis XIV ordered the Science Academy to develop a special typeface that is based on mathematics as opposed to imitation hand-written prototype. Based on the Science Academy's results, the Imprimerie Royale's engraver Philippe Grandjean created a typeface called "Romain du Roi" or "Roman of the King" (Fig. 3.5) where for the first time

(obviously under the influence of the art of engraving on copper) serifs were used as thin horizontal lines and had a sharply pronounced contrast between the main and connecting strokes which made it distinguishable from other types. The typeface was used to demonstrate the power of Louis XIV and the French State.

tres, tous excellents en leur genre. Les Caractères d'Imprimerie font nouveaux, deffinez, gravez, & fondus par le Sieur Grandjean. Enfin on n'a rien obmis de ce qui pouvoit con-

*Fig. 3.5: Sample of "Romain du Roi" from Imprimerie royale, 1702*

English newspapers became the first mass medium for the dissemination of advertising. Many newspapers were established which featured adverts placed in them. 1704 is remembered as the year in which the first advertisement appeared in an American newspaper called the "Boston Newsletter". Unlike today, these first newspaper advertisements were limited to a section of the newspaper. Most of them were simple notifications. In order to attract the attention of readers, many advertisements repeated lines several times. This can be regarded as a precursor to the slogan in advertising. The first illustration to appear in a newspaper advertisement was thanks to Benjamin Franklin. It was featured in the "Pennsylvania Gazette" around 1728, and meant to attract more attention from the reader.

Around 1720, English typeface designer William Caslon created a typeface, influenced by the Dutch characters in use at the time, featuring wide aspect ratios and built symmetrically. The typeface took his name Caslon and became popular immediately. In the middle of the eighteenth Century Caslon's typeface was further modified by the English printer and calligrapher John Baskerville, who continued Caslon's work. Baskerville, alongside his partner John Handy increased the contrast between thick and thin strokes in Caslon's typeface and made the serifs sharper and the stress more vertical, making the typeface more "colourful". The first book printed with Baskerville's typeface was an edition of the Roman poet, Virgil, in 1757. His characters impressed his contemporaries and even the US Declaration of Independence (July 4, 1776) and the US Constitution (1787) (Fig. 3.6) are printed using Caslon and Baskerville's typefaces.

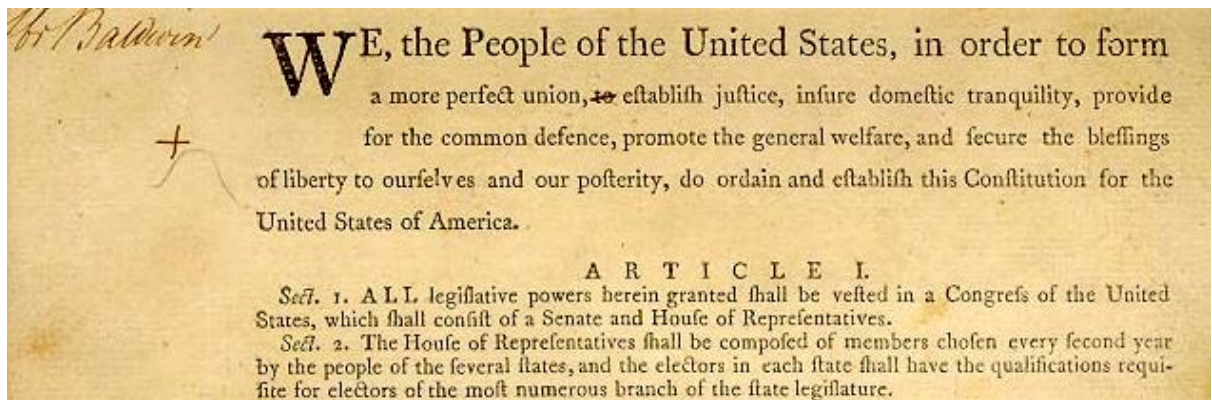
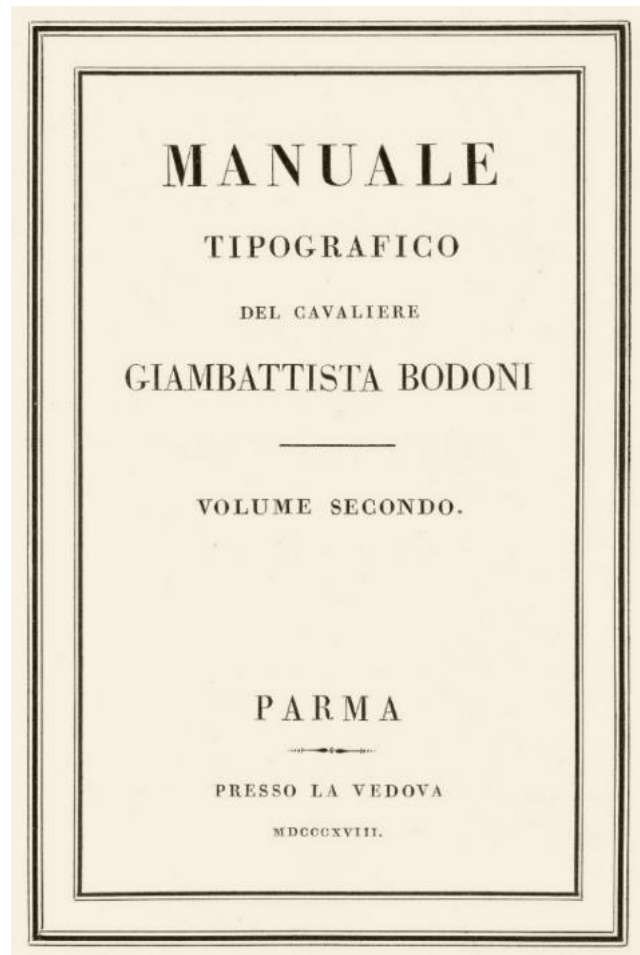


Fig. 3.6: Segment from the Constitution of the United States 1787

Another important character from this period is the French typographer Pierre Simon Fournier who increased the dark contrast (using bold) and light contrast (increasing the kerning) in typefaces. Fournier developed the “point” system (Fournier Scale), and also designed and cut his own type. His publications involve exquisitely elongated proportions, the density of a set of lines, large spacing, and saturation inlaid ornamentation. Fournier was the first to apply dense patterns of typefaces and simplified form italics.

In the second half of the eighteenth Century the Didot family started dominating in France. The foundation was established by Francois Didot and later was succeeded by his sons. His son, François-Ambroise Didot was quite intuitive and developed the woven paper inspired by English and Dutch techniques and invented the “Didot” point, a typographic measurement system that is still used in Europe. Their typeface was created under the influence of the Grandjean, Baskerville and Fournier typefaces and resulted in an improvement of the Roman typeface distinguished by its fine, condensed letters. The typeface quickly spread in France and later across Europe.

Around the same period in Italy printer Giambattista Bodoni become famous by his *Manuale Tipografico* (Fig. 3.7), a folio of more than 600 Roman and Italic characters, published in 1788. His work was praised for its high quality, illustrations, layout and printing. Inspired by the work of John Baskerville and Firmin Didot, he created his own typeface called Bodoni. The originality, modernity and the elegance of the typeface helped it to spread around Europe and it very quickly became widely used.



*Fig. 3.7: Bodoni's Manuale Tipografico*

In 1789 in France, with the Declaration of Human and Civil Rights the freedom of the press was proclaimed. This fell within the period of “The Enlightenment”, and was a revolutionary period in typography as the number of print media grew from a mere few to 350. In typography this resulted in adoption of new typefaces and even Imprimerie Royale stopped using the Garamond typeface in favour of Didot. During this period the first French encyclopaedia by Denis Diderot and Jean d'Alembert was printed with Didot's typeface, which is often marked as one of the most important works of that century.

In 1798 the German actor and playwright Alois Senefelder for the purpose of finding a cheap method for printing his own work invented Lithography which ushered in a new era in printing. This technique represents the transition from artisan printing to industrialised printing. This method of printing was more simple and cheaper for printing characters.

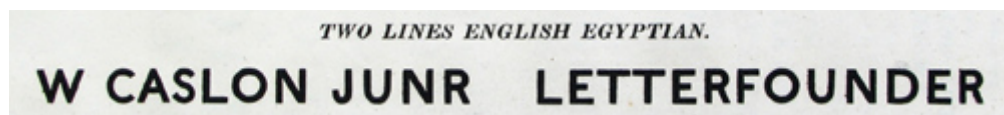
Since the invention of the movable type press, type had been used for one purpose, namely to display the text in books or newspapers. Different typefaces were created and developed to improve the readability, aesthetical values and the quality of the print. For the purpose of advertising more ornamented typefaces were developed without taking the readability issue into account (Fig. 3.8).



*Fig. 3.8: Woods & Sharwoods, ornamented type, 1838-42*

From the mid-eighteenth Century until the mid-nineteenth Century as a result of both due its naval power and industrial strength, Britain dominated in Europe. With industrialization and major innovations, advertisers started to look for distinctive typefaces that would stand out from those intended to be used for book printing. The need for more eye-catching typefaces increased.

Following the work of Caslon and Baskerville, the country saw a typographical expansion. Robert Thorne, a London-based typographer, designed the first Bold typeface. William Caslon IV (the great-grandson of William Caslon) in 1816 created an uppercase, monotone, sans serif typeface called "2 Line English Egyptian". (Fig. 3.9) After this more sans serif typefaces appeared in future.



*Fig. 3.9: William Calson IV's "Two Lines English Egyptian", in the "Blake, Garnett & Co." specimen*

Vincent Figgins in 1815 designed the slab serif or Egyptian typeface, which he released under the name Antique. His typeface was designed from scratch without any historical reference to other typefaces and created a new type family with a more industrial look for the characters, resembling the industrial revolution. Following this trend in 1845 Robert Besley designed the Clarendon typeface. This typeface had huge success and often is associated with the Wild West and western movies because of its use.

By the middle of the nineteenth Century, important technical discoveries and increased mechanization enabled new communication methods. In 1837, Italian typographer Giuseppe Ravizza created the first model of a typewriter using piano-type keys and keyboard as the input method. Another important invention from this period is raphigraphy, a system that enabled visually impaired people to read.

In North America Christopher Latham Sholes reinvented the typewriter and the QUERTY keyboard. The typewriter spread very quickly and made printing accessible to everyone. This invention brought a lot of changed in typography as the typewriter used standardized letter sizes and universal width. With the discovery of new energy sources such as electricity and steam machines, writing and typography took another form.

Charles Wheatstone, an English physicist invented the wired telegraph and in 1838 it was established the first telegraph link between London and Birmingham. Around the same time in United States Samuel Morse invented the electric telegraph which quickly spread and enabled a new method of communication and transmitting messages.

In 1886 Ottmar Mergenthaler invented a new printing method, the Linotype machine which enabled fully mechanical printing (Fig. 3.10). The system revolutionized editing and actually remained in use until the 1970s.

In 1903 Ira Washington Rubel invented offset printing as an improvement on lithography. Because of its monochromatic nature (CMYK) high quality full colour prints could be produced at very low costs. Offset printing is still one of the most used methods today.

All these technological advancements influenced developments in the communication process and the way we communicate. Even though they are not directly connected to typography or advertising they still have influenced the future developments of them and the communication process in some ways.



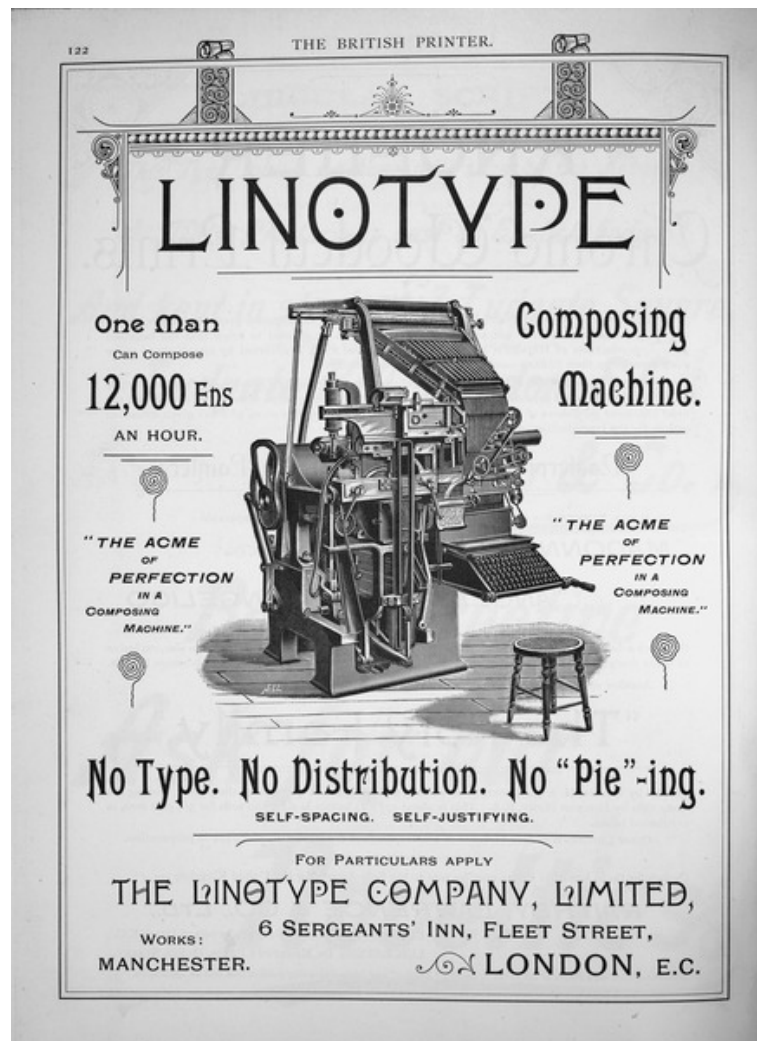


Fig. 3.10: A Linotype machine advert from 1891 in "The British Printer"

During the nineteenth Century, different typeface designs appeared, mainly for the purpose of advertising. Larger and bold typefaces started to appear in posters and newspaper advertisements. Using colours on the prints allowed designers and advertisers to be more creative and create designs like never before (Fig. 3.11). Advertisements appeared in the advertising section in the early nineteenth Century in both Britain and America. Around 1840 in Boston, Wolney Palmer established sort of a predecessor to the advertising agencies. In France, Charles-Louis Havas, the founder of the news agency Agence France-Presse (AFP), created the Agence Havas in 1835 and began supplying news about France to foreign customers while continuing the services of his news agency, including agency advertising.



*Fig. 3.11: Pears' soap advert, 1898*

From the beginning of the twentieth Century new artistic movements (Cubism, Art Nuevo, Art Deco, Futurism, Dadaism, Constructivism and Bauhaus) started to emerge in Europe and some of them restructured the way in which typography was used and re-evaluated the purpose of the letters, using type in more expressive way. Typographers and designers started to reject conventional typography as their works were intended not only for reading but also to have an impact on the reader as well. They rejected typography's more conventional usage in an effort to "liberate" limitations on texts, as well as the previous ways in which creations had been perceived. Meaning, their creations were not only intended for reading, but rather designed to have a visual impact on the reader as well, by means of different characters and type sizes.

World War I brought a different type of advertising – the advertisement as propaganda. Governments started to print different propaganda to influence and convince their citizens to fight for their countries by using messages to produce an emotional response (Fig. 3.12).



*Fig. 3.12: Recruiting poster for the U.S. Army by Montgomery Flagg from 1917*

The foundation of Bauhaus in 1919, an institute of crafts and fine arts, had a substantial impact on art in general. In their manifesto Walter Gropius stated: "there is no essential difference between the artist and the craftsman." Their principles influenced a new generation of artists, designers, architects and typographers. The school featured prominent artists and craftsmen, like Walter Gropius, Wassily Kandinsky, Paul Klee, Herbert Bayer, Mies van der Rohe and Bauhaus remains as one of the most influential movements in the twentieth Century (Fig. 3.13). The movement awoke an interest in typographers. Jan Tschichold adopted the principle "form must follow function," becoming a pioneer of "new typography." After publishing "Elementary Typography" in 1925 he became the official Bauhaus typographer for their designs, even though he never taught at the Bauhaus school. His preference was for using sans serif typefaces and asymmetric layouts.



*Fig. 3.13: Announcement designed by Bauhaus's Herbert Bayer using Breite Halbfette Grotesk from 1925*

In 1927, Paul Renner, a German writer, teacher and designer who was closely related to the Bauhaus, created the Futura typeface. He had a modernist approach designing a typeface without any national association. The result was a minimalistic geometric and rounded typeface without any wheelbases as ornamentation which they saw them unnecessary. Modern typefaces started to gain popularity and recognition because of their simplicity and readability.

In 1924 Francis Thibaudeau<sup>13</sup> in his manual of typography created a typographical classification system, classifying typefaces into 4 families:

- the Elzevirs family for typefaces with triangular serifs (Garamond, Times);
- the Didots family for typefaces with linear serifs and strong contrast between thick and thin lines (Bodoni, Didot);
- the Egyptian family for slab serif typefaces (Clarendon, Rockwell); and
- the Antiques family for typefaces without wheelbases or "sans serif" (Futura, Univers).

<sup>13</sup> THIBAUDEAU, Francis, 1924, *Manuel Français de Typographie Moderne*. Bureau de l'édition.

To complement these classifications, Thibaudeau eventually added two categories: Scriptures, for handwritten typefaces; and Fancies, which are reflective of the characters used in advertising material.

In England Eric Gill came to prominence after he created several new typefaces. At the request of Stanley Morrison at Monotype Corporation, which is a prominent type foundry to date, he designed new typefaces. In 1928, based on a typeface called "Underground" used in London Underground branding, one of the world's longest-lasting examples of corporate branding (Fig. 3.14) on which Gill previously worked with his teacher Edward Johnston. Based on Johnston's typeface he created a typeface without wheelbases which took on his name – Gill Sans. The typeface became very popular in Britain and then became one of the most widespread sans serif typefaces in the world.



*Fig. 3.14: Johnston/Gill's Underground typeface*

In the mid-1920s, the movement in the decorative arts known as Art Deco started to influence design, visual arts, architecture and fashion. Typefaces used during the Art Deco period in advertising and design were mainly sans serif. During this period the Ukrainian-French painter, designer and typographer Adolphe Mouron Cassandre changed poster design and influenced advertising, creating memorable and innovative solutions. (Fig. 3.15) In 1929 he designed Bifur, a new typeface and later, Acier Noir (1935) and Peignot (1937). French Art Deco designs achieved worldwide prominence.



Fig. 3.15: Nord Express poster from 1927 by Cassandre

Englishman Allen Lane founds Penguin Books in 1935, the first publishing house that specialized in paperback pocket books. They started reissuing classic books, but also new titles at an inexpensive price. Allen Lane refused to put an illustration on the cover of the books like the competition. He hired Jan Tschichold to design the cover. Tschichold's goal was to establish a unified look for all Penguin books and he created the famous layout displaying three horizontal stripes (Fig. 3.16). Gill Sans was used as their signature typeface. Penguin Books achieved unexpected success and for many years their layout changed very little but their style changed the way type is used in advertising.

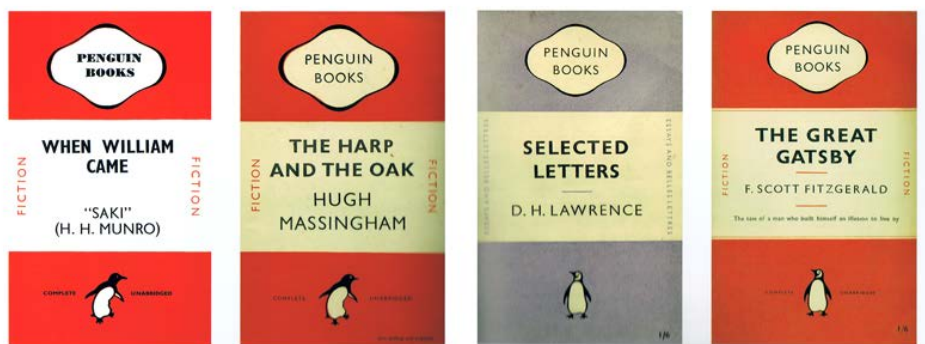


Fig. 3.16: Jan Tschichold's Penguin Books cover design

With the birth of cinema, which until the late 1920s was silent, typography played an important role, presenting the dialogue in the movies. Typography was also used to present the end credits which mainly at that time was due to legal reasons. Saul Bass introduced a new dimension to the credits, giving them artistic value. He invented kinetic typography, an animation technique that scrolls through the text creating the origins of animated typography.

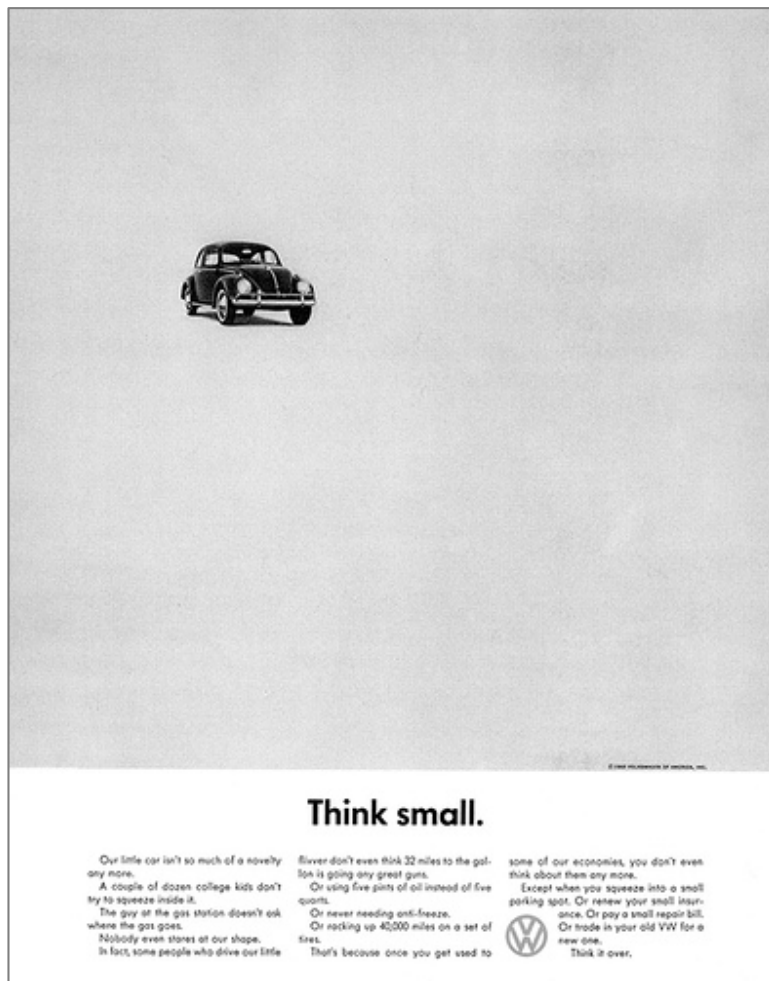
Stanley Morison, an English typographer became famous for his book on history of typography and the printing press entitled “The Craft of Printing”. Whilst he was employed at Pelican Press he created a typeface called Blado and he also became typographical advisor to the Monotype Corporation in the same year. He was hired by the English daily newspaper *The Times* as their typographical advisor and commissioned to create a new layout for the newspaper. Deriving inspiration from the Platinin typeface, from the Elzevirs family in 1932 he created the typeface Times New Roman. The typeface was designed to save space and provide optimal readability even when printed on low quality paper. The typeface achieved all these goals and it is still widely in use nowadays.

In the 1950s, a new wave of design emerged with an international typographic style, known as the Swiss style due the country of its origin. It started as the modern aesthetic movement inspired by Bahuaus, mainly in architecture, but spread in other areas including graphic design and typography. In 1957 Max Miedinger was commissioned to design a new sans-serif typeface for the Haas foundry. The typeface emerged from Akzidenz-Grotesk and initially was called Neue Haas Grotesk but later for marketing reasons was renamed to Helvetica. The typeface is very neutral which makes it ideal to be used for all purposes and has secured itself a position as one of the most used typefaces in the world.

Adrian Frutiger, a Swiss typographer, started the conversion of existing typefaces for new phototypesetting which influenced the direction towards digital typography. He became famous for the creation of many high quality and influential typefaces, including Univers from 1954. He also created a modified version of Univers known as Métro designed specifically for the Parisian public transport system. His self-titled typeface from 1975, Frutiger, is also widely used and can be often seen on motorways signs in France.

During the 1960s there was strong industrial and population growth. Purchasing power increased, and most households were gradually equipped with electrical appliances. All of these changes made the 1960s a golden age for advertising. Budgets for advertising were massively increased, and the modernization of print and media contributed to a high quality of advertisements. Advertising in the 60s evolved into a modern approach in which

creativity is brought out very strongly, producing unexpected messages that make advertisements very attractive to customers. During this period Sans Serif typefaces were mainly used in adverts. The advertising campaigns for Volkswagen called “Think Small” and “Lemon” created by William Bernbach introduced a new era of modern advertising. Series of posters using photos in combination with the typeface Futura were created. This was a different approach in advertising creating association of the brand with specific ideas to the audience (Fig. 3.17).



*Fig. 3.17: Think Small Poster*

During the 1960s and 1970s, a counter culture developed to reject war and condemn consumerism. Sans Serif typefaces, like Helvetica or Futura were rejected as they were seen as the rules and standards of Western society. More and more independent publications started to appear in the United States and this wave of publications became known as the "underground press" or "free press" although they were legitimate and legal.



With the appearance of computers and modern technologies, typography went to an entire new level. The Mackintosh which was the first commercially produced personal computer used bitmapped typefaces. Adobe invented the PostScript format which uses mathematical functions to describe shapes instead of pixels. This format continued to evolve, resulting in the TrueType format, which offered support on Windows and Macintosh based computers. The typefaces on a computer became known as fonts. With the use of computers and software, designers had freedom and options like never before which resulted with enhanced creativity and new typefaces were continually created.

More detailed history of the development of typography from the late 19<sup>th</sup> Century and throughout the 20<sup>th</sup> Century is described in the next section.

#### **4. Type Expression in design and advertising**

Written words can carry a great amount of strength and power. Often the words that are being used can have a huge impact on people and the way that they perceive information and messages. This is often enhanced with the appropriate use of typography, as typography is not just a matter of aesthetics, it is a way of expressing various thoughts and messages. Typefaces carry messages more than just words, they create various emotional responses and associations in the viewer's mind. Often the responses are subjective and depend on the viewer's personality, experience, mood and cultural background. Designers and advertisers are being challenged to make effective use of typography in the communicative process where the design would be both practical and aesthetic. The choice of the typeface, its style, arrangement and use in the design of advertisements is very important to their success. Often the audience or the target group is already defined and certain typefaces are appropriate for use for those target groups. Designers should understand the visual style and characteristics and the formality of the typefaces they use in order to enhance and clarify words with clever typographic manipulation in order to gain attention. Typography must communicate since it is both visual and verbal representation of a message. The form and shapes of typography can be used to amplify the meaning of the words.

In spoken language, intonation and expression is very important because often it affects the way the information is perceived by the listener. Without them, the language would be only a limited instrument of communication. These concepts are also connected to typography. The various forms of letters can generate a number of associations. For example, text set with italic typeface looks more dynamic than regular text. Light or Bold letters can reflect the heaviness or lightness of the text and the message it conveys.

The value of a typeface can be defined by its emotional impact on the reader. With a careful and proper selection of typefaces, an experienced designer can create a desired emotional tone of the message in certain design and at the same time create the required graphic image.

Speaking broadly, the impact of the spoken word on a listener's mind tends to be stronger than the influence of printed text on a reader's mind. The power of the spoken word, with its intonation and expression, is clearly noticeable in daily life. For example in video advertisements, the narrator brings the theme and the idea of the product or service to the viewers in specific way. The emotion, tone and style of the narrator's reading, enhances the experience of the advertisement. Auditory perception of the text in advertising in most cases is stronger than reading by the viewer.

Expressive typography is used in order to enhance the words and their meaning in text only advertising. In expressive typography the text is visual and typography simultaneously becomes an image. Using the letters, which are physical shapes, as a visual element is very important in the art of typography.

One of the earliest examples and predecessor of expressive typography is the figured poem *The Mouse's Tale* in Lewis Carrol's *Alice in Wonderland*. The poem in the illustrated manuscript from 1864 was handwritten by Carrol (Fig. 4.1) and the same technique to illustrate the poem with letters was used in the printed version of the book in 1865. Carrol's technique later influenced many designers and typographers in various styles and movements.

Another example where creative and unconventional use of typography is used is Guillame Apollinaire's *Calligrammes* from 1918 where typography is utilised in unconventional way. Other writers and artists such as Stephane Mallarme, Charles Peguy, Blaise Cendrars and others started to use unconventional typography in their works in a more conceptual way.

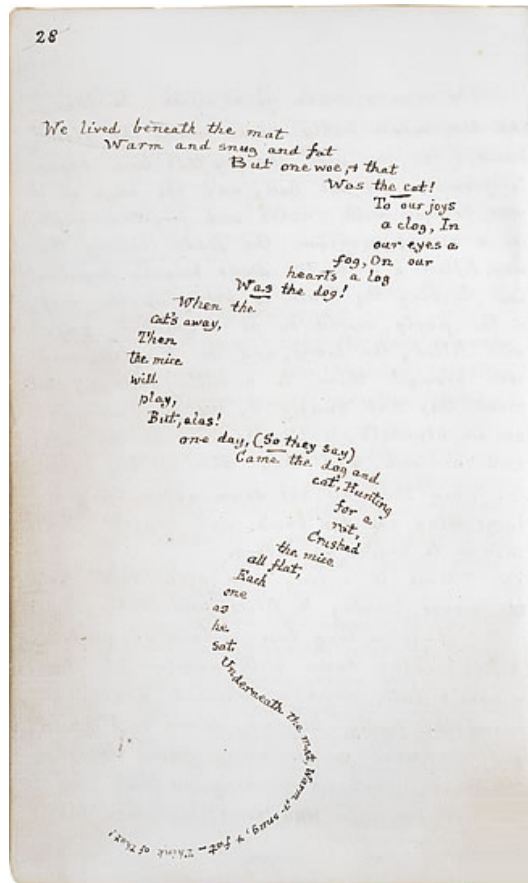


Fig. 4.1: *The Mouse's Tale* from Lewis Carroll's original manuscript

At the beginning of twentieth Century with the appearance of the Futurist and Dada movements, designers and artists started to use expressive typography. They sought to recreate the text as if it was a speech by using various weights, sizes, upper and lower cases, lengths and typeface styles. With these techniques they were able to create inlaid stripes likening a certain image.

Artist Filippo Marinetti, who is often considered as the father of the Futurist movement, rejected the traditional book design and typography. He proposed the abandonment of syntax, standard punctuation, verbs and adverbs.<sup>14</sup>

In his “Parole In Liberta” different styles of typefaces, sizes and weights are used. The letters are wisely and courageously chosen from different banks and are used in all sorts of different point sizes and typefaces, from simple and straightforward to the most elaborate. These letters are combined not only on single lines and not only in one direction. Such pages have a complex rhythm

<sup>14</sup> CUNDY, David, 1981, *Marinetti and Italian Futurist Typography*. *Art Journal*. 1981. Vol. 41, no. 4, p. 349–352.

and an unusual very loaded texture. The clash of different type styles, sizes, and saturation contrasts sharply, exacerbating the perception of each individual sign, emphasizing its flexibility, and making sound in a certain tone created by pressing and pause. The letters are not lost on the page in the dark mass of text. Rather, each letter is an independent value, and finds individual expression visually, as well as by simulating sound. With the stress add up to the words, these separate characters and make the text sound different, as if reciting his intense, hard modulated voice. Typographic expressiveness inextricably merged with the intonation; flexibility grew into a set of sound poetry. (Fig. 4.2)

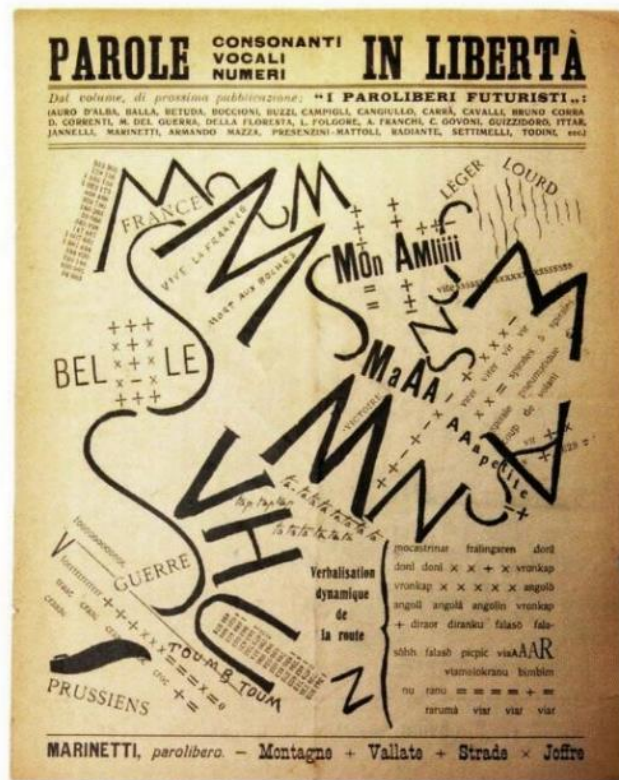


Fig. 4.2: Marinetti's "Parole in Liberta" (Words in Freedom) 1915

It allocates capital letters or bold vowels. In addition, this artist has been trying to destroy the linear flow of speech. Futurists were building a sophisticated system of glyphs, multi separable and re-merging flow, achieving a kind of "polyphonic sound". Experiments with a set of expressive typography continued in the twentieth Century by many artists and movements. The Dada movement continued with experimental typographic expression, expressing ideas and writings in more visual forms.

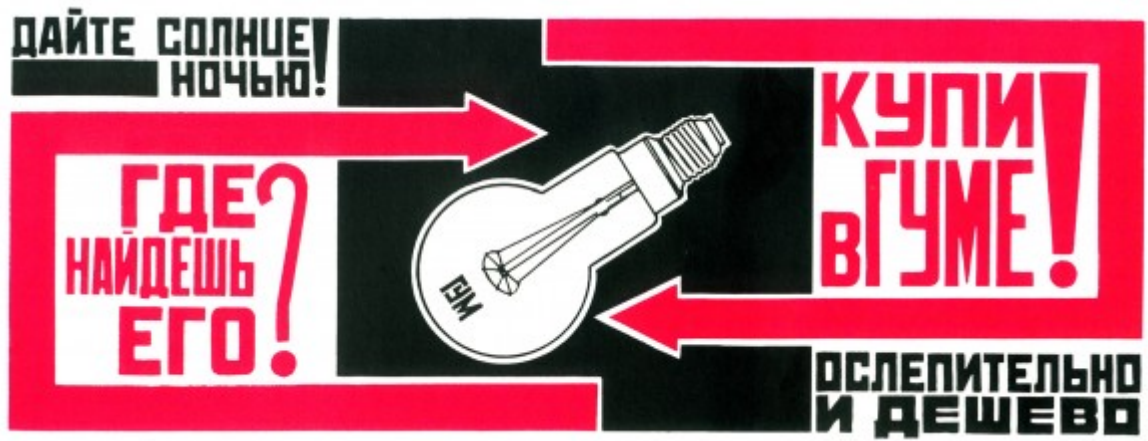
The successors to the Futurist and Dada movements and artists were Constructivist and Avant-garde artists. Their work saw the further development of an active attitude in type-setting. (Fig. 4.3)



*Fig. 4.3: Fortunato Depero's advertisement "Se la pioggia fosse Bitter Campari" 1926*

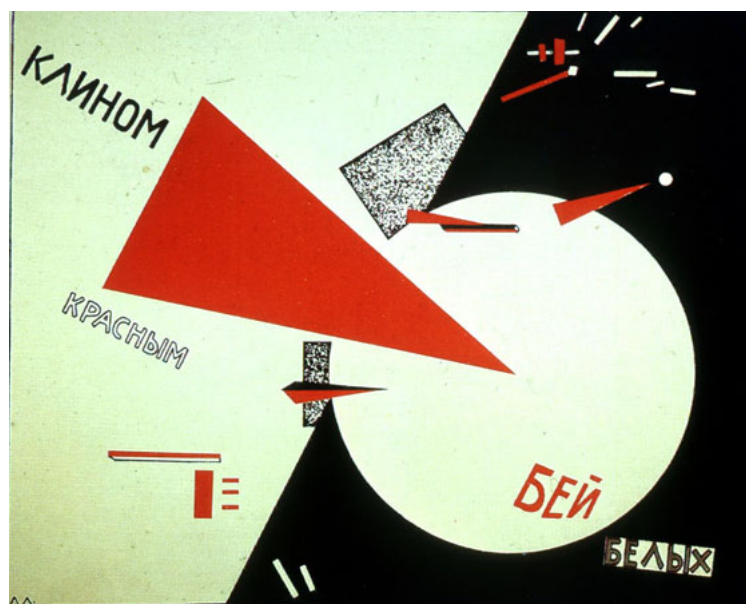
Constructivism originated from Russia in 1919. During the Constructivist period a different approach can be discerned. More expressive advertisements and art started to appear. Typical for this period was the use of large typefaces, preferably grotesques with a simple appearance, a rejection of ornamentation, increased activity of titles, widespread use of thick lines for division and accentuation of the text and abandoning the laws of traditional symmetry.

Constructivist artists and designers in Russia during this period started to create adverts for co-operatives as if they were commercial businesses. They were using geometric shapes, bright colours, larger and bold letters to create a visual seduction of and emotional reaction by viewers. (Fig. 4.4)



*Fig. 4.4: Advert for lightbulbs created by Alexander Rodchenko*

Rodchenko's typographic compositions saw a new means of visual exposure. With the constructive principle in creation and production, in his works, typefaces gained immense expressive power.



*Fig. 4.5: Beat the Whites with the Red Wedge by El Lissitzky*

Another good example of Russian constructivism is El Lissitzky's "Beat the Whites with the Red Wedge". (Fig. 4.5) It is a Soviet propaganda poster which gained prominence in Europe after his involvement with Bauhaus in Germany. The poster symbolized the Russian civil war. He used basic colours and shapes to create a strong political message. The letters in the abstract composition emphasize the message in the abstract poster.

Lissitzky in his designs used more expressive typography as he believed that the shape of the letters gives the words different meanings because printed words are taken in by seeing, not by hearing.<sup>15</sup> His expressive typography is also evident in Mayakovsky's poetry book in which the texts of the poems are shown in a different, non-linear way. (Fig. 4.6)

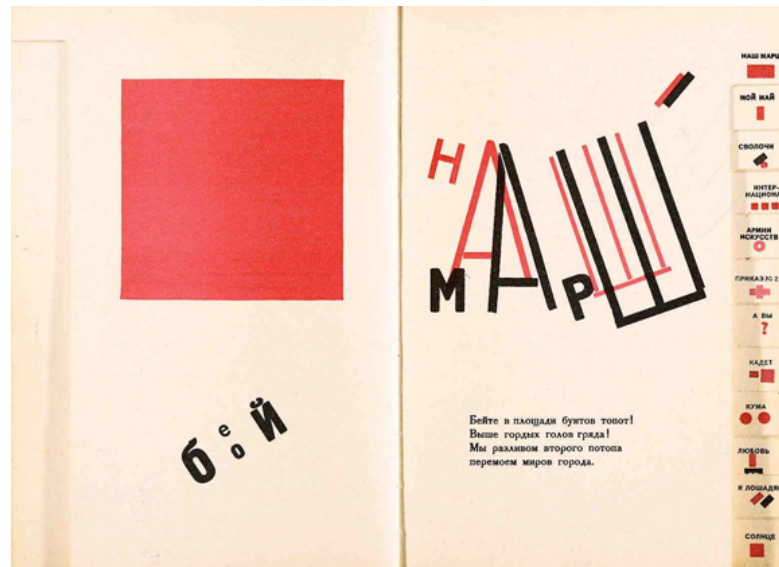


Fig. 4.6: Book of poems *For the Voice* by Mayakovsky, designed by El Lissitzky

After the World Wars there were significant changes in almost every Western country in the world. Consumerism started to affect advertising and advertising started to affect design. More experimental designs and adverts started to appear in order to capture the attention of the audience and to promote particular products, services or causes. Until then in advertising, designers merely executed the ideas of the copywriters but greater competition led to designers being given more creative thinking tasks, and finding more innovative ways to advertise.

In terms of creative design and type expression in the period after the World Wars, the designs of Herb Lubalin became very prominent. As a result of the way he designed things, made use of the expression and manipulation with type in his posters, and took advantage of phototypesetting technology, he was able to create advertisements and logos that had never been seen before in the

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<sup>15</sup> *Topography of Typography*, by El Lissitzky, *Merz No 4*, June 1923, [no date]. [online], [Accessed 23 May 2015]. Available from: <https://goo.gl/XK9dao>

commercial advertising world. (Fig. 4.7) He inspired many other designers and advertising agencies to design their adverts in a similar style and to be more expressive and eye catching. The use of type played a key role in all those adverts and it became image rather than just text. Lubalin launched his type foundry International Typeface Corporation (ITC) in 1970, and in order to promote their typefaces they started to distribute U&lc (upper and lowercase) in which the typefaces were presented in more expressive manner. (Fig. 4.8)

# MARRIAGE

# MOTHER

# Families

A READER'S DIGEST PUBLICATION

Fig. 4.7: Logos designed by Lubalin where type is used in expressive way

The image shows a collage of typographic designs from a U&lc publication. It includes various text treatments, illustrations, and logos. Key elements include:
 

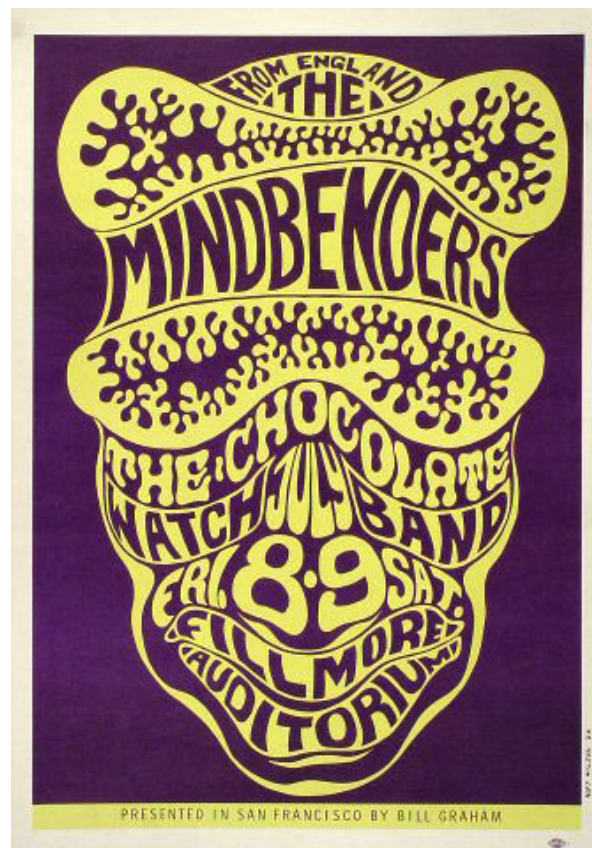
- 'Something for Everybody from U&lc.' at the top left.
- 'HEADLINE! BODY COPY FOOT NOTE' in a tall, narrow, condensed font.
- 'GOOP' in a large, bubbly, rounded font.
- 'A good thing about gossip is that it is within everybody's reach, and it is much more interesting than any other form of speech.' in a small, clean font.
- 'I am the voice of today, the herald of tomorrow... I can, for you the enchanting tale, the philosopher's moralizing, and the poet's fables... I am the broadest army that conquers the world - I am type.' in a mix of fonts.
- 'A writer owned on estates. And kept it in his den. Where he wrote holes (which had large sides) of fruit and erring men. And always, when he reached the point where copping censors lurk, He called upon the Asterisk To do his dirty work.' in a small, clean font.
- Illustrations of playing cards, a hand holding a pen, and a keyboard.
- Small text blocks and logos throughout the page.

Fig. 4.8: Pages from U&lc publication by ITC



Experimentation in typography, especially with type expression continued in later movements. Typography represented the specific styles of these various movements and cultures.

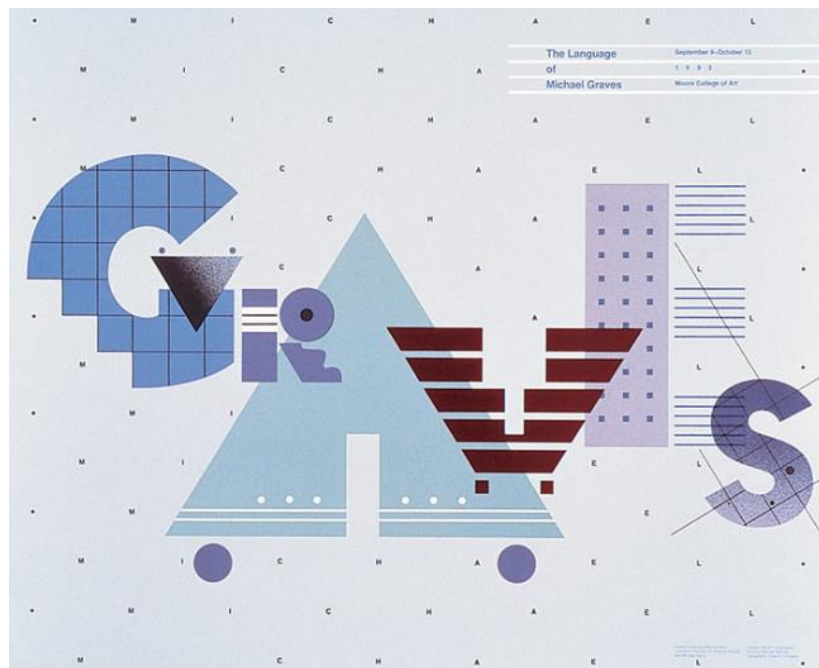
In the 1960s psychedelia and hippie culture became very popular. In terms of design, San Francisco based artists like Wes Wilson, Stanley Mouse, Peter Max, Rick Griffin and others came to prominence with their poster designs. They designed many posters and album artworks for various artists from this period. The designs are characterised with heavily saturated colours, the use of gradients, collages, illustrations and symmetrical compositions. In terms of typography they used very detailed ornamental letters and handwriting in an expressive manner. (Fig. 4.9)



*Fig. 4.9: Wes Wilson poster for Mindbenders and Chocolate Watchband concert in 1966*

New Wave design was created in the early 1970s alongside the other postmodern movements. The style later became known as Swiss Punk Typography after the punk movement became very popular. The New Wave movement was a successor of the International Typographic Style (Swiss Style)

which was popular in commercial culture. The movement after the appearance of the punk movement was seen as softened and commercialized punk culture.<sup>16</sup> The creation of the movement is credited to the German designer Wolfgang Weingart who was a lecturer in that time at Basel School of Design. The New Wave style was further popularized by some of Weingart's prominent students such as Dan Friedman, April Greiman and Willi Kunz. The difference between the New Wave and the Swiss style designs is that the former were breaking the grids, and typography was playing a more expressive role, including ornamentation, an increase in the number of typeface sizes and colours in order to achieve that. (Fig. 4.10)



*Fig. 4.10: Exhibition poster for architect Michael Graves designed by William Longhauser*

The psychedelia and hippie culture started to fade away in favour of the Punk movement which became very popular in the 1970s. The Punk movement started as an anti-establishment movement in Britain in the mid-70s as a reaction to “modern” society and politics. The Do-It-Yourself (DIY) spirit of the Punk movement changed every aspect of art and culture, including music, fashion and

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<sup>16</sup> ESKILSON, Stephen, 2012, *Graphic Design: A New History, Second Edition*. ISBN 0300172605.

design. In the Punk movement all the existing values and rules of the “system” and consumerism were rejected in rebellious and expressive ways. These values and rules were also rejected in design, including typography, producing unrefined designs. During the Punk movement DIY fanzines (also known as punk zines) like Flipside, Sniffin' Glue, Slash and posters for concerts and events became very common and popular. They were designed in very unconventional way rejecting accepted design principles. Typography would be used in very expressive way, consisting of writing using letters torn or cut from other sources and put together in the same way as ransom notes, handwriting and graffiti style of lettering. (Fig. 4.11)



*Fig. 4.11: Controversial Sex Pistols poster for God Save the Queen single designed by Jamie Reid*

Another style movement involving expressive typography is Deconstructive Typography, a style inspired by modern linguistics theory which belongs to a wider style known as Post-structuralism. The texts would be broken down and visualised with the alteration of the composition and the size of the type. The Cranbrook Academy of Art led by Katherine McCoy had a strong impact on the style in graphic design had; it was where most of post-structural design was created. The style was met with criticism and is controversial in experimental graphic design. (Fig. 4.12)

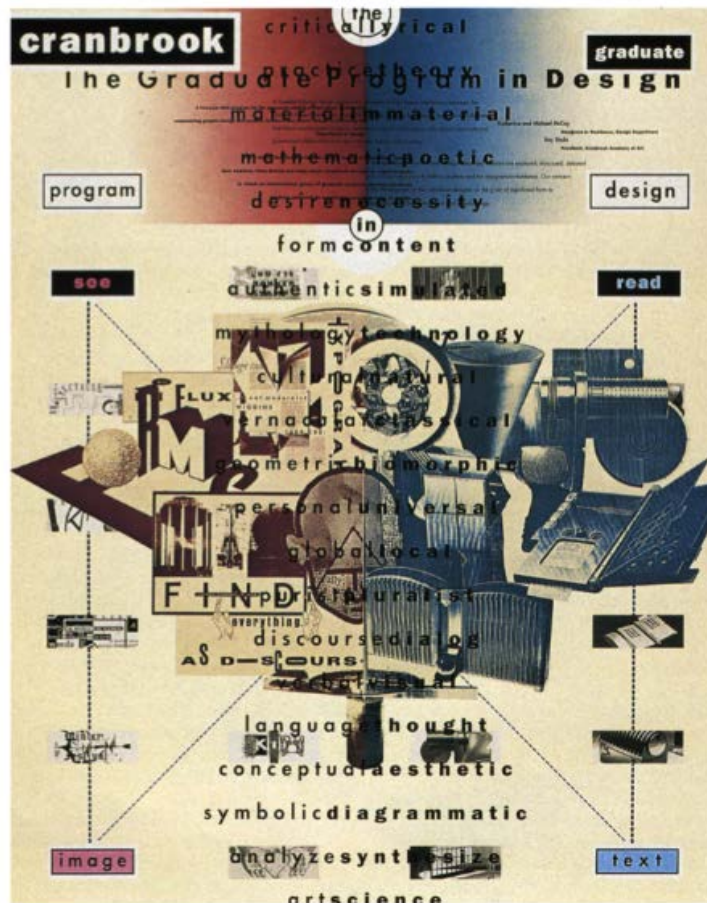


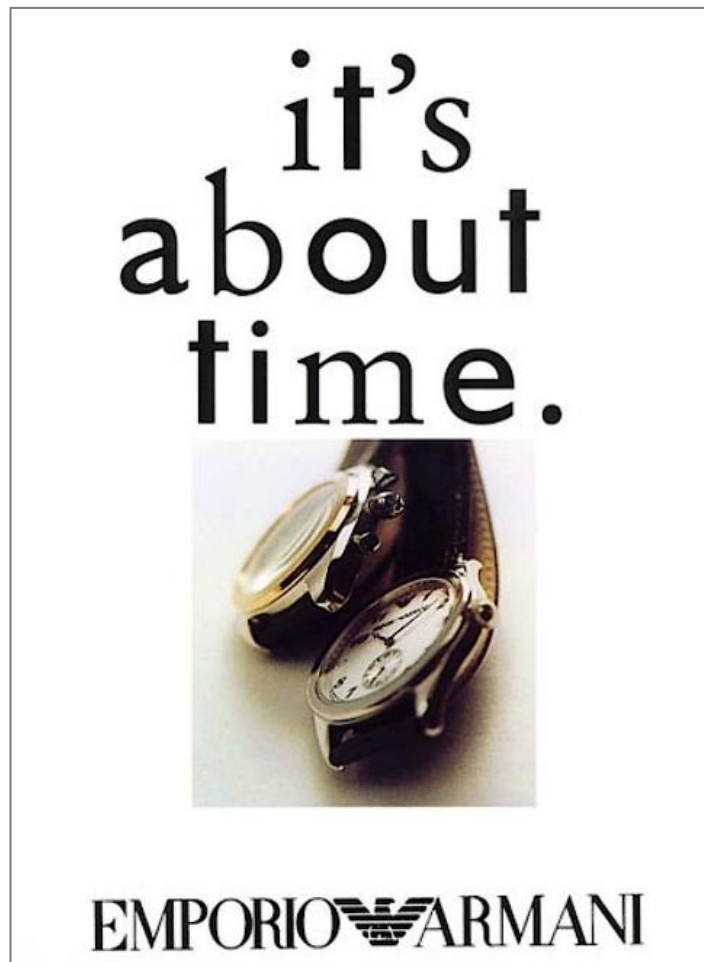
Fig. 4.12: “See Read” poster for Cranbrook Graduate Design by Katherine McCoy

In the mid-1980s with the rise of personal computing, Zuzana Licko and Rudy VanderLans set Emigre, a magazine with the same name to promote arts in Northern California. They were creating their own typefaces which led to the creation of Emigre Fonts, one of the first digital independent type foundries, publishing digital typefaces (fonts). The magazine became dedicated to graphic design, type and typography as well as being a tool for promoting their typefaces. The layout and design was unconventional anti-modernist with expressive typography, often making the pages illegible and abstract (Fig. 4.13). The magazine and typography were often criticised by other artists like Massimo Vignelli who called their typography “garbage” but who in the later years praised some of their typefaces. Soon the style that Emigre initiated was adopted by mainstream media in their advertising. The magazine also inspired the creation of other magazines dedicated to experimental design and typography such as Fuse, created by Neville Brody and Jon Wozencroft in 1991.



Fig. 4.13: Pages from Emigre magazine

The experimental style that Emigre and Fuse created and the use of expressive typography was adopted by David Carson, who pushed the boundaries of commercial design and advertising. Carson who was both a surfer and sociology teacher, after attending a design workshop, started designing and experimenting with design, without any formal education in design. Soon after he started to work as a designer, designing extreme sports magazines, like Transworld Skateboarding and Beach Culture/Surf Style which became well-known and influential. Carson became the art director of Ray Gun, an alternative rock magazine which became a cult with young audiences. He took typography to the extreme, making it illegible by overlapping text, distorting the letter spacing and breaking the letters. After founding his own studio, Carson began to attract major clients from all over the world. (Fig. 4.14)



*Fig. 4.14: David Carson's advert for Emporio Armani*

Many well renowned designers used expressive typography in their commercial projects, notably Ed Fella, Paula Scher, Neville Brody, Stefan Sagmeister. The search for expression in typefaces and typography continues today. To communicate the advertising message many designers choose to use expressive typography and expressive typefaces in order to add more energy and emotion to the design and to attract attention. Expressive typography as a style led to a demand for the creation of new styles of display typefaces. Typographers are creating unique and exotic character sets and today we see typefaces that look as if they have been corroded by rust, typefaces that are texturized or distorted, and various typographic arrangements. Often, adverts are purely typographic designs. (Fig. 4.15) (Fig. 4.16)

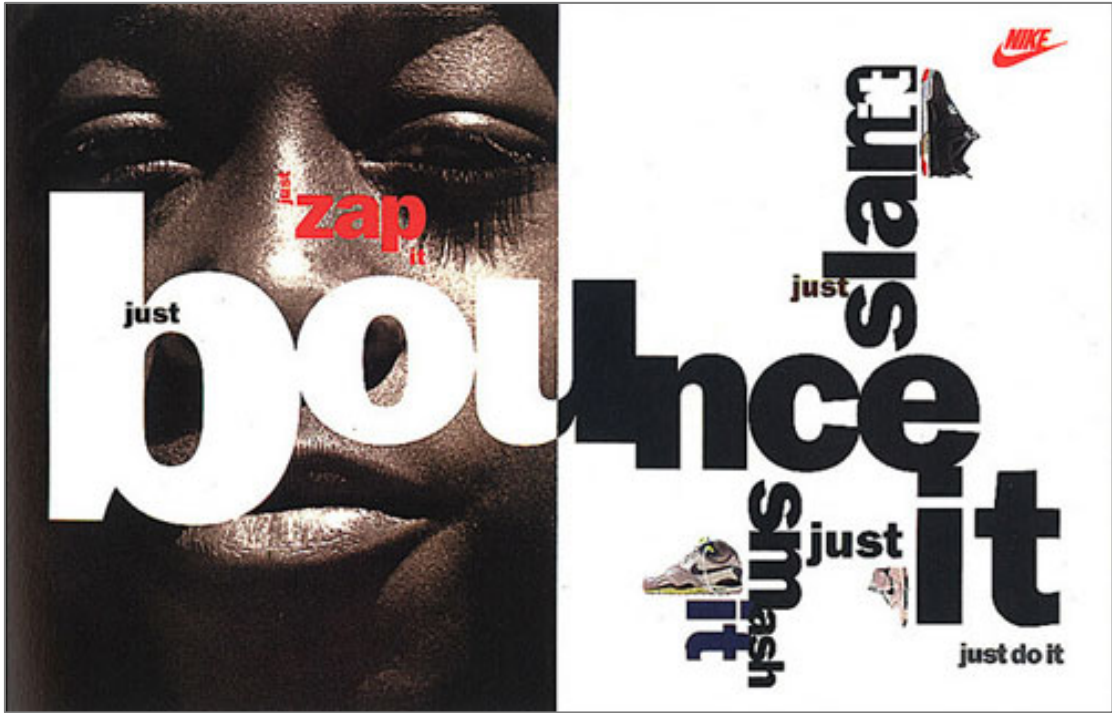


Fig. 4.15: Nike Shoes advert designed by Neville Brody in 1988



Fig. 4.16: Paula Scher's poster design for The Public Theater

Expressive typography as a style changed design and influenced advertising in many ways. It gave words and messages associative meaning and a more illustrative look. In commercial advertising expressive typography is not as mainstream as it was in the 1990s or at least not so grungy, but it is still very much in use today. In recent years handwritten typefaces (like Bombshell Pro, Nexa Script, Wanderlust, Carolyna etc.) became one of the most used style of typefaces for advertising purposes. Hand lettering and handwritten typefaces are used in order to project a friendlier and personalized image of the messages and many companies use this style in order to show their customers that they care for them. (Fig. 4.17) Expressive typography as a technique when it is used in advertising properly can have a huge impact on the audience and emphasize the advertising message.



Fig. 4.17: Carolyna used in Giovanni Italian Restaurant promotional materials

## 5. Typeface Classification

Typeface classification is not the main goal of this thesis and research, but I consider it highly important in order to provide a better insight to the information provided in the following parts of my thesis and my further research. I will not attempt to create a scheme for classification of typefaces, but I will use some of the current available systems as a reference in order to classify typefaces in the simplest way for the purpose of my thesis. These are based on landmarks, forms and functions of typefaces. Therefore my



classification will be quite simple compared to other more comprehensive methods of classification.

There are many ways to categorize typefaces but none of them is perfect. Classification of typefaces began in the nineteenth Century because of the variety of typefaces that were available. So far there have been many attempts to classify typefaces, but there is no taxonomy which is accepted by everyone. Throughout history, different classification systems have been developed by Francis Thibaudeau, Maximilien Vox, Alexander Lawson, Robert Bringhurst, Jan Solpera and Catherine Dixon. In fact, more than 25 different systems have been created to date<sup>17</sup> but all of them have different advantages and disadvantages. These systems have different organizational methods such as historical landmarks, attributes and purpose of use, with many categories and subcategories but universal system that would classify all the typefaces does not exist yet. An internationally recognized system by the Association Typographique Internationale (ATypI) exists, based on Vox's classification. The system is known as "Vox-ATypI classification". It has been criticized for being focused only on roman typefaces over display typefaces.<sup>18</sup>

Based on my understanding and the available classification methods, for the purpose of my thesis, I have concluded that typefaces can be classified mainly into four main groups or categories. Some of the categories will have subcategories because more detailed description is necessary.

Typefaces can be classified in the following main groups:

- Serif;
- Sans-Serif;
- Display; and
- Dingbats and Symbols.

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<sup>17</sup> CHILDERS, T, GRISCTI, J and LEBEN, L, 2013, 25 Systems for Classifying Typography: A Study in Naming Frequency. *Parsons Journal for Information Mapping [online]*. 2013. Vol. Volume V, no. Issue 1. Available from: <http://goo.gl/EWnF9K>

<sup>18</sup> DIXON, C, 2002, *Typeface Classification*. *Twentieth Century Graphic Communication: Technology, Society and Culture*, Annual conference of the Friends of St Bride printing library, London

Other groups can be added to this list, but the vast majority of typefaces could be categorized into these four main groups. Also I will try to provide a chronological order in the process of classification.

## 5.1 Serif Typefaces

The name of this category is derived from the most distinguishable mark of these typefaces, the “serif”, which is a small decorative line on the end of a stroke in letters or symbols. Serif typefaces since their appearance have been constantly used in various forms of media. Traditionally and historically, most books, magazines and newspapers use serif typefaces for the body text. Despite the fact that traditionally, serif typefaces are used for longer texts, they are also commonly used for advertising purposes.

Serif typefaces can be classified further into four different groups:

- Old Style or Humanist;
- Transitional;
- Modern; and
- Slab.

It is important to note that some typefaces have the characteristics of more than one group.

### 5.1.1 *Old Style*

Old Style - also called Humanist - is the first type of Roman typeface. Often classified in two separate groups as Humanist and Old Style, they are quite similar however and can be fit in one common group. They were developed in the fifteenth and sixteenth Centuries. The letters are derived from the use of a pen that is held at a consistent angle, creating a balanced and readable rhythm. These typefaces are commonly used for longer texts because of the readability but they are often seen in advertisements.

Typefaces like Garamond, Bembo, Jenson, Sabon, Minion, Palatino, Caslon, Aldus, Centaur and Goudy Old Style belong into this group. (Fig. 5.1) (Fig. 5.2)



*Fig. 5.1: Old Style typefaces*



*Fig. 5.2: Plantage aan het Water pamphlet in which Garamond is used with modified terminal swash on the headline*

### 5.1.2 Transitional

Transitional are serif typefaces that appeared in the middle of the eighteenth Century. They are called transitional as they were in use in the transition period or the gap between old style and modern typefaces as their features could be found in both. Transitional type has a more vertical axis and sharper serifs, is less bracketed and flattened out, and uses high contrast between heavy and thin strokes and more refined details. The inspiration for transitional typefaces was derived from engraving. As with old style, the main purpose of transitional typefaces is for longer reading texts but they are also frequently seen in adverts.

Examples of this group of typefaces can be found in typefaces like Baskerville, Georgia, Fournier, Times New Roman, Bookman, Century, Mrs Eaves, Cheltenham, Perpetua and Americana. (Fig. 5.3) (Fig. 5.4)

Americana	Georgia	Mrs Eaves	Bookman
Century	Transitional		Fournier
Cheltenham	Perpetua	Times New Roman	

*Fig. 5.3: Transitional typefaces*



*Fig. 5.4: Baskerville typeface used in poster for the movie American Gangster*

### 5.1.3 Modern

Modern serif typefaces also known as Didone appeared in the late eighteenth and early nineteenth Centuries. The modern typefaces represented a complete shift from the traditional typography of that period. The contrast between thick and thin strokes in modern typefaces is very high. The advanced development of new printing methods allowed the use of fine unbracketed straight serifs and completely vertical axes. In modern typefaces often the stroke terminals have ball shapes. These typefaces have a very elegant and calm look and they are not very suitable for longer texts but they are good as headings and display

typefaces. Modern typefaces can be frequently seen in fashion related businesses, their adverts and promotions.

Examples of this group of typefaces can be found in typefaces like Bodoni, Didot, Walbaum, Fenice, New Caledonia, Modern, Ellington, New Aster, Bernhard Modern and Filosofia. (Fig. 5.5) (Fig. 5.6)



Fig. 5.5: Modern typefaces

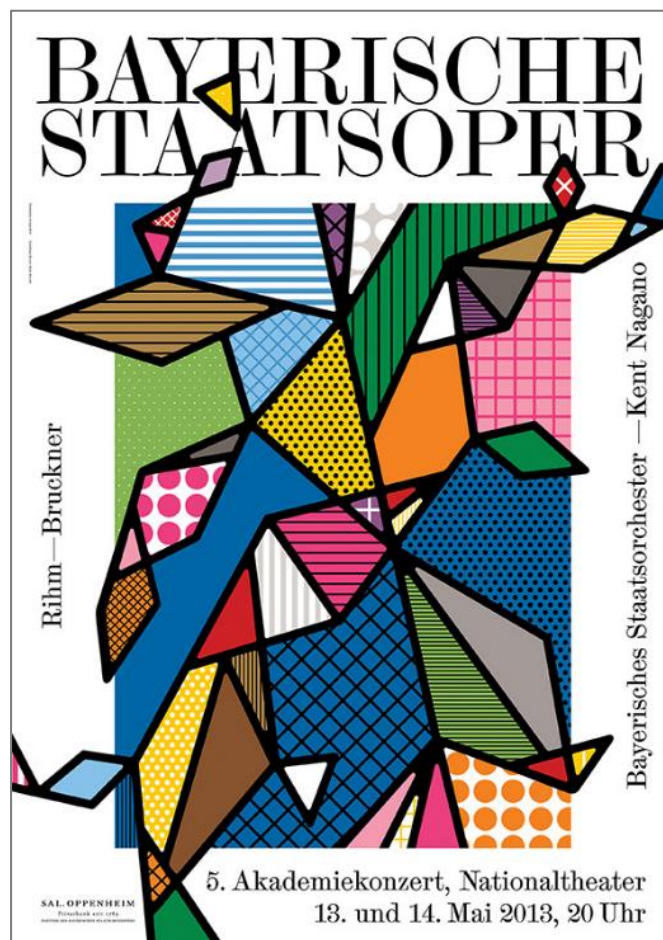


Fig. 5.6: Scotch Modern typeface used in advert of Bayerische Staatsoper (Bavarian State Opera)

### 5.1.4 Slab Serif

Slab Serif or Egyptian typefaces appeared in the nineteenth Century contemporaneously with the industrial revolution. The rise of the manufacturing and mass production of consumer goods created a need for decorative and headline typefaces to attract the audience attention. These typefaces have heavy serifs with little or no bracketing at all, and their legibility is obstructed at small size. Slab serif typefaces have a vertical stress and their thick and thin contrast is very low giving a uniform look. The purpose of slab serif typefaces is decorative as advertising display designs, mainly for headlines.

As examples of this group of typefaces, reference can be made to typefaces like Clarendon, Rockwell, Courier, Officina Serif, ITC American Typewriter, Lubalin Graph, Archer, Calvert, Chaparral Pro, Memphis. Silica and Soho. (Fig. 5.7) (Fig. 5.8)



Fig. 5.7: Slab Serif typefaces



Fig. 5.8: Clarendon typeface used in Costa Coffee's pamphlets

## 5.2 Sans Serif

Sans serif typefaces, as the name suggests, are typefaces without serifs at the end of the strokes. The word “sans” comes from the French for “without”. In print, sans serif typefaces are mainly used for headlines, as traditionally it is believed that serif typefaces are better for longer texts. However, sans serif can be also seen in printed texts, mainly in Europe. They are also frequently used as text typefaces for display on screens because of the limitations on screen resolution means that serifs could not appear properly. Hence, while sans serif typefaces were initially used as display typefaces, nowadays we can see sans serif typefaces used for longer texts and also much used for advertising.

Sans Serif typefaces can be classified further into four different groups:

- Grotesque;
- Neo-Grotesque;
- Humanist; and
- Geometric.

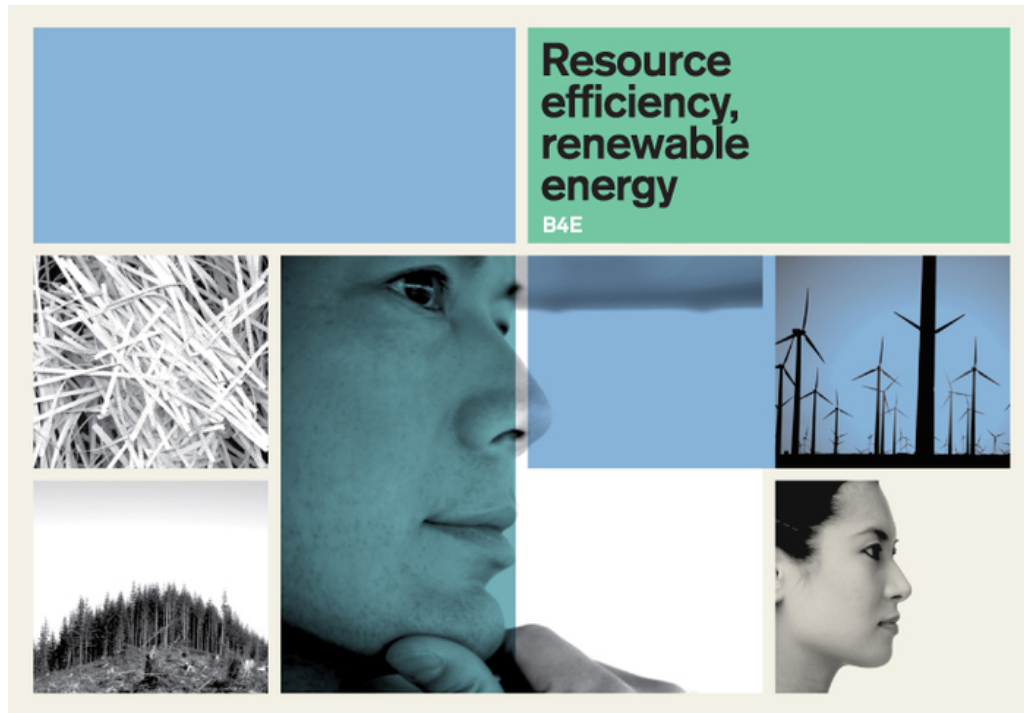
### 5.2.1 *Grotesque Sans Serif*

Grotesque became the first widespread, commercially popular sans serif typefaces. They appeared in the late nineteenth and early twentieth Centuries. The contrast between thick and thin strokes in grotesque sans serif is very small. The stress in grotesque sans serif is completely vertical and the curves are slightly squared. When they first appeared due to the drastic departure from serif typefaces they were considered as ugly and unpleasant – hence the “Grotesque” nomenclature. Grotesque typefaces were taken as the inspiration for the creation of neo-grotesque and other contemporary sans serif typefaces.

Examples include Akzidenz Grotesk, Franklin Gothic, Monotype Grotesque, Trade Gothic, Substance, Bell Gothic, Alternate Gothic No. 1, Bureau Grotesque, News Gothic Std, FF Bau. (Fig. 5.9) (Fig. 5.10)



*Fig. 5.9: Grotesque Sans Serif typefaces*



*Fig. 5.10: Akzidenz-Grotesk used in B4E, the Global Business Summit for the Environment advert*

### 5.2.2 Geometric Sans Serif

Geometric sans serif typefaces appeared in the first half of the twentieth Century. As their name suggests, their creation is based on geometric shapes where seemingly perfect geometric forms create the character shapes. The characters are typically based on circles, triangles and squares. They are characterised with uniform stroke contrast and completely vertical stress. They typically have single storey “a” and “d”. Geometric sans serif typefaces are one of the least legible and readable in the group of sans serifs typefaces and they are usually suitable only for display type.



Examples of these typefaces include Futura, Avant Garde Gothic, Avenir, Kabel, Gotham, Century Gothic, Nobel, Bauhaus, Soleil, and VAG Rounded Ronda. (Fig. 5.11) (Fig. 5.12)



*Fig. 5.11: Geometric Sans Serif typefaces*



*Fig. 5.12: Avenir used for Leef en Leer Adult education program poster in Amsterdam*

### 5.2.3 Humanist Sans Serif

Humanist sans serif typefaces were inspired by humanist serif and appeared in the twentieth Century. They are the most distinguishable sans serif typefaces. They have slight or very low thick to thin contrast and often they feature stress

axis whilst nearly all the other sans serif typefaces have completely vertical stress. Like humanist serif they have a very strong calligraphic influence with shapes originating from the pen or the brush. Their proportions are often based on roman inscriptions. Humanist sans serif typefaces are considered to be the most legible sans serif typefaces.

Examples include Gill Sans, Frutiger, Goudy Sans, Optima, Myriad, Trebuchet, Mr Eaves, Yoga Sans, Verdana, Agenda, and Lucida Grande (Fig. 5.13) (Fig. 5.14).



Fig. 5.13: Humanist Sans Serif typefaces

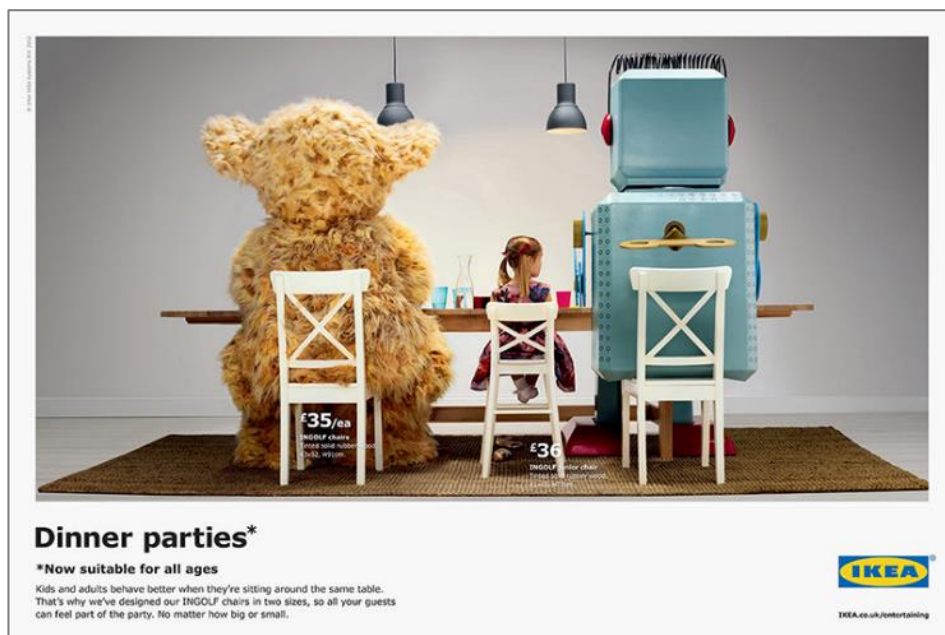


Fig. 5.14: Verdana typeface used in IKEA advert

### 5.2.4 Neo-Grotesque Sans Serif

Neo-Grotesques – often called transitional – appeared in the middle of the twentieth Century as a revival of grotesque typefaces with a more refined look. The contrast between thick and thin strokes is uniform with a curved stroke on

certain letters. Because of their simple and neutral appearance, they became very popular in modernist design. Ever since their appearance, neo-grotesque typefaces have been used as display typefaces in modernist adverts and are often used for universal purposes.

Examples of Neo-Grotesque typefaces include Univers, Neue Helvetica, Akkurat, New Rail Alphabet, Arial, Antique Olive, Folio, ARS Maquette, Corporate S, and Aktiv Grotesk. (Fig. 5.15) (Fig. 5.16)



*Fig. 5.15: Neo-Grotesque typefaces*



*Fig. 5.16: Akkurat typeface used in Poster for Architecture Lectures and Workshops at Universidade Autónoma de Lisboa*

### 5.3 Display

Display typefaces are those created for display purposes such as headlines, titles, promotional materials etc. Display typefaces have a purely decorative function as they are considered to be useful and readable only with a larger size when only few words are used, rather than for larger continuous texts. Display typefaces do not have strictly defined features like serif and sans serif typefaces and even some variants of the typefaces from those groups are treated as display typefaces. Display typefaces are calligraphic, scripted and decorative, which gives them a more distinguishable look from other typefaces. Their purpose is mainly to capture the reader's attention, for advertising and promotion. Display typefaces can be divided into Script and Decorative. I would also categorize Blackletter as a form of calligraphic/script type into display typefaces because of the purpose of its use nowadays, even though historically it was used as a text typeface.

#### 5.3.1 Blackletter

Blackletter - often called Old English or Gothic - is a script style of calligraphy typefaces. When they appeared in the twelfth Century, they were used as book texts throughout the Middle Ages. Blackletter was used as the typeface for printing Gutenberg's Bible, the first printed book. This style of typeface has dramatic thick and thin strokes, diagonal thin serifs and in some typefaces detailed swirls on the serifs. There are four types of Blackletter typefaces: Textura, Schwabacher, Cursiva and Fraktur. Despite their original purpose as text typefaces, nowadays we can classify them as Display mainly because of their usage, since they are difficult to read as body text.

Examples of the Blackletter typeface include Fette Fraktur, Goudy Text, Old English, Brokenscript, Bastrada, Trigot, Agincourt, Blackmoor, Wittenberger Fraktur and Mariage. (Fig. 5.17) (Fig. 5.18)



Fig. 5.17: Blackletter typefaces



*Fig. 5.18: FF Brokenscript typeface used in advert for Jim Jarmush's movie Only lovers left alive*

### 5.3.2 Script

Script are typefaces that have the appearance of hand-written letters with calligraphy, brush, pen or pencil. Depending on the style and purpose, they can be divided into formal and casual.

Formal Scripts, as their name suggests, are used for more official purposes where elegant typography is required. These typefaces appeared in late eighteenth and early nineteenth Centuries and have both fine and thick strokes. Their purpose is purely aesthetic, as larger blocks of text are difficult to read. Casual Script typefaces are less formal and look more like regular handwriting. They appeared in the early twentieth Century and their stroke size varies in width. Their purpose is also aesthetic but they do not look as official as Formal Scripts.

Both types of Script typefaces evolved in the second half of the twentieth Century, with the introduction of phototypesetting. They were improved even further with the introduction of OpenType as a format, which allows matching of the characters.

Examples of Formal Scripts include Bickham Script, Snell Roundhand, Kunstler Script, Aristocrat, and Young Baroque, while examples of – Casual Script are Brush Script, Kaufmann, Mistral, Limehouse Script, Freestyle Script.(Fig. 5.19) (Fig. 5.20)

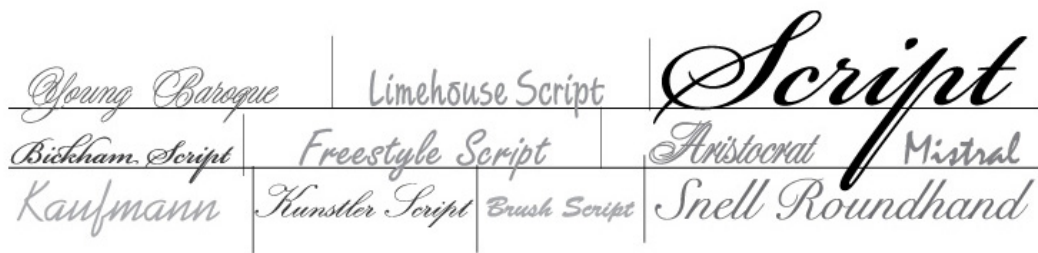


Fig. 5.19: Script (Formal and Casual) Typefaces

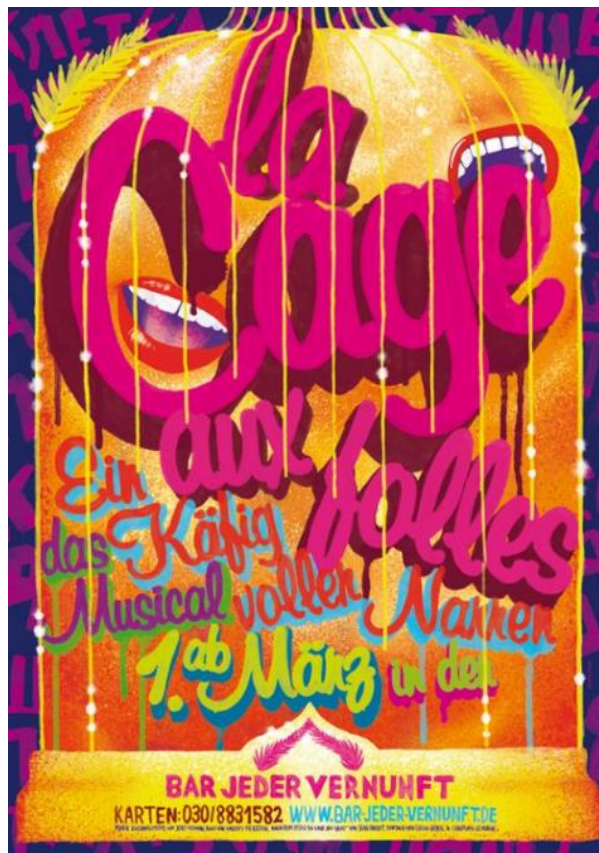


Fig. 5.20: Murray Hill typeface in La Cage aux Folles musical poster for event in Berlin

### 5.3.3 Decorative

Decorative or Ornamental typefaces appeared in the nineteenth Century and they were used extensively in the Arts and Crafts Movement, Art Nouveau and Art Deco. Decorative typefaces tend to have a unique and distinctive appearance. Their effect is the strongest if they are used in a limited way to emphasize certain words and they are not suitable for body text. Decorative typefaces are often themed such as Wild West style, retro, cartoon, horror or holiday themed, like Christmas, Valentine, and Halloween. As their name suggests, they are used for decorative or ornamental purposes, mainly for poster designs and advertising.

Examples include Broadway, Bottleneck, Stencil, Exocet, Blockhead, Aftershock, Baby Teeth, Fontoon, Busorama, and Crillee. (Fig. 5.21) (Fig. 5.22)



Fig. 5.21: Decorative typefaces

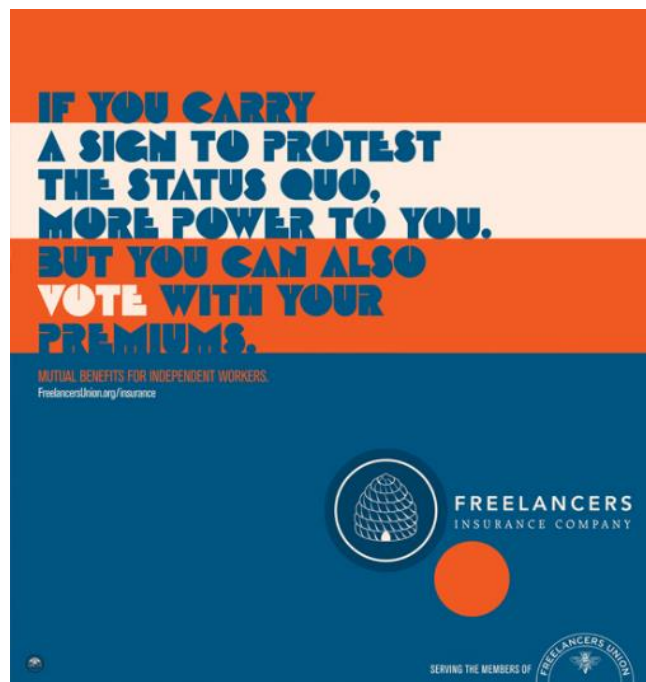


Fig. 5.22: Baby Teeth typeface used in adverts for Freelancers Union in NYC Subway

### 5.3.4 Dingbats and Symbols

Dingbats are non-alphanumeric which makes them a different form of typeface. Their purpose is not transmitting text as with the typefaces discussed above, since they bear no relation to the alphabet. Most of the dingbats are pictograms.<sup>19</sup> They are used for ornamentation, bulleting text, icons in software and user interface (UI), design elements, illustrations, way-finding etc. With the improvement of Unicode, dingbats have been given their own unique combination of characters. They are not used for displaying text in adverts, but only as graphic elements and ornaments.

Examples of Dingbats are ITC Zapf Dingbats, Wingdings, Webdings, Eisago News, Carta, and Kakaw Dingbats. (Fig. 5.23) (Fig. 5.24)



Fig. 5.23: *Dingbats and Symbols typefaces*

### 5.3.5 Classification verdict

I will use the above mentioned classification in the process of analysing and describing typefaces in advertisements in the following parts of my thesis. The classification is not perfect as some of the typefaces have characteristics of more than one category, but in my opinion it is sufficient, due the nature of this thesis.

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<sup>19</sup> BRINGHURST, Robert, 2012, *The Elements of Typographic Style*. Hartley & Marks. ISBN 088179211X.





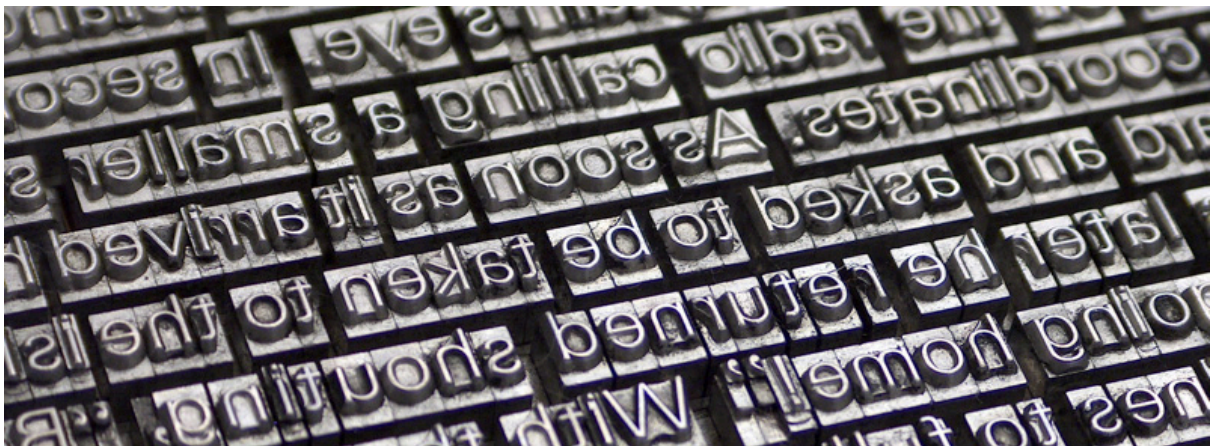
*Fig. 5.24: Advert for expert typographer job position in London's Lunar BBDO set in ITC Zapf Dingbats*

## 6. The psychological impact of type

Letters, characters and different typefaces affect the recipient and how the information is perceived. Perception and psychology play an important role in how the human mind sees and processes messages. Texts and messages set in certain typefaces can have more impact on the viewers than the same texts and messages reproduced and presented with other typefaces. Why is it that certain typefaces have more impact on the viewers than others? There are many factors that need to be considered. The historical landmark, heritage, culture, demographics and style may all play equally important roles in determining what makes some typefaces more suitable than others. Typefaces carry psychological and emotional values and using the proper typefaces can amplify the message.

Letters are objects that exist in a space. Whether printed on a sheet or shown on a screen, the letters have certain spatial properties, shapes and forms. In this way, they can be said to have personalities that create certain associations in human brain.

Spatial properties of type are connected with movable type and typesetting which is the process of creating text compositions by arranging physical type. Type casts can be different designs of letters and characters and are used to create a silhouette or shape of the characters on paper. Type casts receive ink which under physical pressure is transferred on surface. The printed letters are defined shapes or objects that have spatial properties and their own position or placement on the printed surface. (Fig. 6.1)



*Fig. 6.1: Movable type setting*

The character is a silhouette created with the aid of certain type body which interacts with space of the surface on which was printed. Characters do not exist in isolation, they interact with the background. What happens in the perception of the signs and characters? When printed, why do we see flat spot of ink as the subject character first and then the background of the sheet?

Perceptual psychologist Rudolf Arnheim wrote “Art and Visual Perception”<sup>20</sup> in 1954. In his work he used psychology and science for understanding art. In his work he argues that in the perception by the person of the “figure and ground”, the eye is the path of least resistance and is seeking for parallel lines, both vertically and horizontally, in search of “good form” of the image. Arnheim considers visual perception, including the perception of works of art as a “gripe”

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<sup>20</sup> ARNHEIM, Rudolf, 2004, *Art and Visual Perception: A Psychology of the Creative Eye*. ISBN 0520243838.

Gestalt (German: image, form), which is the most characteristic feature of objects that can denote a whole. In the system “figure and ground” there is always some figure and some background. There is also a pattern in which “convexity tends to win out over concavity”. Based on this pattern, convexity makes for the figure, concavity for the background. In convexity – concavity, symmetry must be considered. Symmetry gives the look of a stable structure and such a figure is much simpler than asymmetric. Colour and tone also play important roles in visual perception. For example the human eye perceives a black shape on white background as more active (not active in terms of output to the front, but in the sense of paying attention), and the effect is stronger when the shape is black.



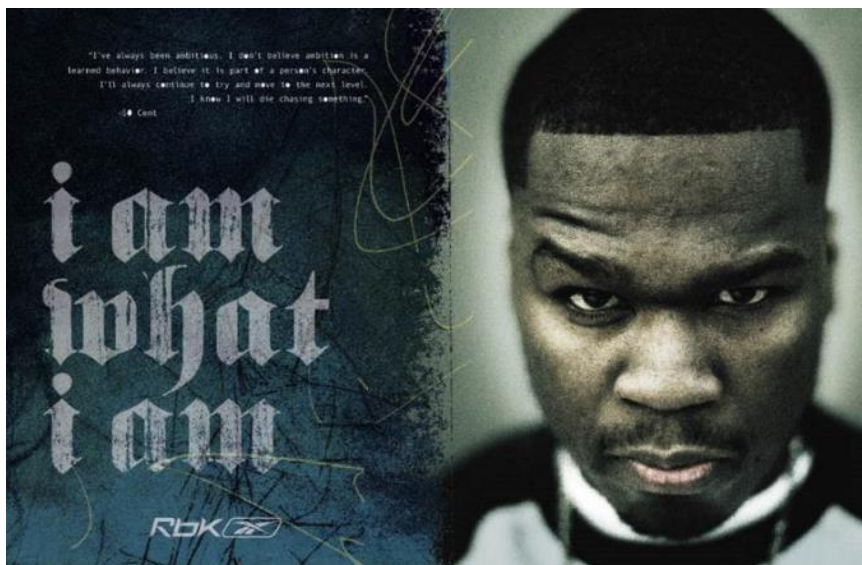
*Fig. 6.2: The figure on the left looks like a hole and the figure on the right looks like a patch on the background*

Ever since the early days of printing, when letters were carved in wood or engraved on metal right through to the development of digital type, type has always had a psychological and emotional impact on readers. Some typefaces often create an association with certain cultures, represent countries and nations and symbolize ideologies and movements (Fig. 6.3). Through history different typefaces appeared for a purpose and they carry their own landmarks, have specific psychological impact and trigger various emotion and moods in the viewers. Some typefaces or letters created in the past are associated by modern typographers with national and cultural characteristics, like Fraktur for Germany, Garamond for France, Bodoni for Italy and Caslon for England. Typefaces are not created and designed in isolation. They are created for a reason, whether that reason is aesthetic, political, cultural, social or functional or a combination of them. There are typefaces that were created without any historical connotation but were they are created for a purpose.



*Fig. 6.3: Typefaces associated with countries in Europe*

Blackletter in the past was the traditional form of writing in Germany. It is often associated with the Nazis. The case is interesting because Blackletter was banned by the Nazis in 1941 in order to make their propaganda more readable, especially to foreigners and young Germans who had difficulty reading texts in Blackletter. They justified the ban on the basis that the style of writing had Jewish origins. Fraktur, a style of Blackletter, was frequently used by the Neo Nazis who did not realise that it was banned which is ironic. Nowadays Blackletter can be frequently seen in advertising, especially in Heavy Metal and gangster Hip-Hop subcultures, on beer labels and adverts for beer and even on some fashion brands.



*Fig. 6.4: Advert from for the “I am what I am” campaign for the fashion brand Reebok in which Blackletter is used for the slogan*

In visual communication and design studies typography is often ignored or neglected in favour of other visual components. The research conducted in

typography and type to date is primarily focused on readability and legibility, but much less so on the psychological impact of the typefaces. Additional factors about type should be considered beyond just its readability and legibility, as type has its own tone, mood and can sound different and each typeface conveys feeling and has psychological impact. Letterforms have tone, timbre, character, just as words and sentences do.<sup>21</sup>

In the work by Gerrit Willem Ovink on the issue of readability he examines the psychology of perception of letters. He pays attention mainly to the readability of the letters that create the printed text.<sup>22</sup> But there are certain differences between the readability of printed text in general and that of advertising text,. The readability of the text is determined by the shape of the letters, the relationship of thick and thin strokes, the correlation of the text with the background, broken down into paragraphs and spaces, using capital letters, punctuation, etc. All of these factors can often be irrelevant in an advertising message and sometimes not readable and illegible letters can be more effective in advertising. (Fig. 6.5)



*Fig. 6.5: Advert by Carson for children's hospital where the letters are illegible but effective*

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<sup>21</sup> BRINGHURST, Robert, 2012, *The Elements of Typographic Style*. Hartley & Marks. ISBN 088179211X.

<sup>22</sup> WERKMAN, Casper J., 1974, *Trademarks; their creation, psychology, and perception*. Barnes & Noble.

Ovink examined the perception of individual letters and words made up by combination of these letters. According to him individual letters are forms with a weak structure, rather than the word to which those individual letters are subordinated. The word leaves a stronger impression compared to its components the single letters, but a stronger form of letter does not mean that would make the form of the word any stronger. For example individual letters from blackletter typefaces have stronger form compared to Roman letters and words look stronger but if a body text is set with blackletter that leaves a lesser impression compared to body text set with Roman. (Fig. 6.6) Without good placement the letters will not be able to create a good form of the word. A bigger space between letters causes us to read the words slowly and carefully. Too narrow a space between the letters also leads to illegible words. Hence, the letters must maintain a certain degree of individuality.



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*Fig. 6.6: Individual letters and text paragraphs set with Fraktur and Roman typefaces*

Ovink came to a conclusion that if the reader is not familiar with the word, he will pay more attention to its component parts compared to the case where the word is known. Therefore, he recommends that any text (whether it is half a page, one word, one line or a series of lines) which does not contain a logical consequence of the context or well-known words should use a typeface that in itself gives us the whole picture, when everything is clear, clear and understandable.

Regarding the difference between “reading and understanding” of the text and the conventional perception of individual alphabetic characters we can say that when the letter, sign or word act as an unconscious structure, as a recognizable form, which is not an expressive text, we are talking about perception, not about

understanding. I can generally agree with F. Kainz<sup>23</sup>, who points out that sometimes a single word can give a full-meaning and continuous text can be meaningless.

Taken separately words can be studied in connection with the specific problems of readability. These problems are of interest in terms of design of advertising messages, where the headlines, slogans, symbols and trademarks perform the very important role of transmitting the message.



*Fig. 6.7: Coca Cola Zero advert in which the typeface Gotham is used to emphasize words*

In the above advertisement (Fig. 6.7) for Coca Cola Zero, the items can be rearranged. The logo of the company can stand on its own for example; it can also be moved to the bottom and the slogan can be placed above the logo (the two of them can swap positions). The text and the logo can be moved to the right and the image of the product can go on the left (they can also swap places). Here we can ask the question will the advert have the same psychological and visual impact on the viewers if these changes occur. Will it improve the strength of the advertising message or will it decrease it? What if a different typeface than Gotham were to be used? The items in the advertisement are arranged in

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<sup>23</sup> KAINZ, Friedrich, 1956, *Psychologie der Sprache*. F. Enke.

such a way and order that most of the viewers will see the logo first, then read the slogan and see the product image. That is because we read left to right and from top to bottom. The white text on the black background is very noticeable. There are number of typefaces that can be used in the advertisement but the typeface Gotham works very well. It is clean, direct and bold and “shouts” at the viewer.

In regard to advertising messages, the term “reading” has a different meaning than in relation to body text. We should bear in mind that in a page of body text, certain experiences and atmosphere are created by the entire set and reinforce the impression of the layout and type combinations. In advertisements all the elements that can contribute to giving the message a formal or essential value are concentrated in a few words. The task of the designer is to express with the form and content of the advertising message a positive associative meaning.

An interesting analysis of the readability of letters, characters and numbers can be found in the research of Miles Albert Tinker.<sup>24</sup> Half of his studies on typography were co-authored with his frequent collaborator Donald Paterson. Tinker conducted a series of experiments and research and came to a conclusion that the size of letters and the leading affects readability. They determined that typefaces with sizes 6 pt and 14pt tended to slow down readers, as well as the line lengths and the leading. He also conducted some research on the style of type and proved that certain typefaces are more readable than others. Tinker was also researching the movement of the human eye and how it affects the readability as well as the lighting.

Jan Tschichold<sup>25</sup> pointed out that different typefaces have different personas, and that the character of the type must correspond to the character of the verbal text. Alongside other contemporary designers Tschichold suggested that the design, including typography it is not just art, it is rhetoric.

In the past some research, such as that carried out by Arnheim, Lanham, Kostelnick, Shushan and Wright, Bartram, Rowe and others on the psychology of type and its persona confirmed that type has its own personality, has psychological impact and creates certain feelings in the viewer’s mind.<sup>24</sup>

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<sup>24</sup> TINKER, Miles Albert, 1963, *Legibility of print*. Iowa State University Press.

<sup>25</sup> TSCHICHOLD, Jan, 1991, *The Form of the Book: Essays on the Morality of Good Design*. Hartley & Marks. ISBN 0881791164.



Eva Brumberger in 2003 conducted empirical research in two parts on the rhetoric of typography.<sup>26</sup> The first study was conducted in order to determine if readers assign personality attributes to typefaces and the second part was to determine if they assign personality attributes to passages of text. From the first study it was determined that viewers are constantly assigning personality attributes to the typefaces. The typefaces were grouped in three different categories: Elegant, Direct and Friendly (Fig. 6.9). Demographics did not play a significant role in the perception of the typeface persona. Similar to the first study, the second study determined that viewers assign personality attributes to passages of text and they can be also grouped. The results of the experiments provided strong evidence that viewers assign particular personas for particular typefaces as well as passages of text.

Elegant  
Direct  
Friendly

*Fig. 6.8: The words Elegant, Direct and Friendly written with corresponding style of typefaces*

In 2006 Phil Renaud published an article called “The Secret Lives of Fonts”<sup>27</sup>. Towards the end of his university studies he became aware that he was earning better marks and decided to give some thought to what he had changed in his work. He stated that he devoted the same amount of work and effort on each essay and the only thing he changed was the typeface. In 52 of his essays he used three typefaces: Trebuchet MS, Times New Roman and Georgia. For the essays styled with Trebuchet, 18 in total, he received an average grade

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<sup>26</sup> BRUMBERGER, Eva R, 2003, *The Rhetoric of Typography : The Persona of Typeface and Text. Technical Communication. 2003. Vol. 50, p. 206–223.*

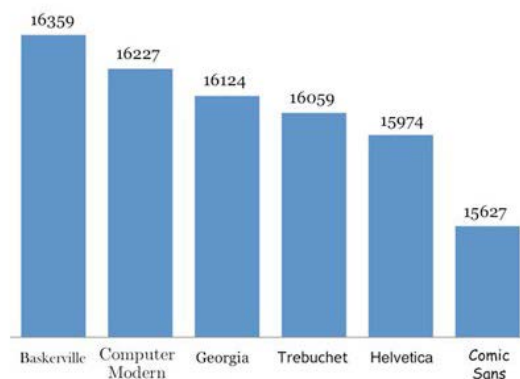
<sup>27</sup> RENAUD, Phil, 2013, *The Secret Lives of Fonts. Riot Industries [online]. 2013. [Accessed 23 May 2015]. Available from: <http://goo.gl/qwJX2p>*

B-; for the essays styled with Times New Roman, which were 11 in total, he received an average grade A-; and the essays styled with Georgia, 23 in total, received an average grade A. He concluded that the typefaces he used for styling his essays had influenced the mark and that the serif typefaces (Georgia and Times New Roman) were more appealing to academics than sans serif typefaces.

Trebuchet MS                      Times New Roman                      Georgia

*Fig. 6.9: Georgia, Trebuchet MS and Times New Roman in the same point size*

Errol Morris (2012) published article called “Hear, All Ye People; Hearken, O Earth” (two parts)<sup>28</sup> on The New York Times website with the results of an experiment created by Benjamin Berman. In this experiment Morris asked the readers of The New York Times if they agreed or disagreed with the statements from a passage that was set in one of the six randomly assigned typefaces without them knowing what the purpose was. The chosen typefaces were one of the most used and popular ones to date. The perceived trustworthiness of the text depended on the typeface which was used to present it to the viewer. The trustworthiness of the text from the results shown in descending order was: Baskerville, Computer Modern, Georgia, Trebuchet, Helvetica and Comic Sans which is very interesting. The results point out that certain typefaces can influence people to believe that something is true or false.



<sup>28</sup> MORRIS, Errol, 2012, *Hear, All Ye People; Hearken, O Earth (Part 1 and 2)*. NYTimes.com [online]. 2012. [Accessed 23 May 2015]. Available from: <http://goo.gl/VH87fi>

*Fig. 6.10: Agreement of the statements (by Benjamin Berman)*

The above-mentioned authors and experiments confirmed that typefaces indeed have some personality, they influence people in the way they perceive the information and they influence their behaviour. Different typefaces can thus be associated with different meanings and have different psychological impacts. Typefaces speak to the viewers. In advertising typography can be very effective and since type influences the viewer's perceptions of the advertising message, they can in this way evoke feelings, emotions and call for an action.

Although the typefaces are categorized according to their typographic features, they can also be categorized by their personality. Typefaces from each typographic category tend to have similar personalities, to have a similar psychological impact and to evoke similar emotions. Serif typefaces represent tradition, look respectable, reliable, authoritative, trustworthy and classical. Sans serif typefaces look stable, objective, clean, modern, strong, universal and progressive. Script typefaces tend to look personal, creative, affectionate, feminine and often elegant. Display typefaces tend to look friendly, expressive, unique, fun, strong and different. These associations are not exclusive and typefaces can have more than one personality at the same time. The same verbal message or word can be seen in a different way depending on the style of the typeface, and can thus generate a hugely different impact on the viewer. On the figure 6.12 the word "Attention" in bold lettering on the top shouts to the viewers compared to the handwritten lettering on the bottom



**Attention!**  
*Attention!*

*Fig. 6.11: The word "Attention" created with two different typefaces.*

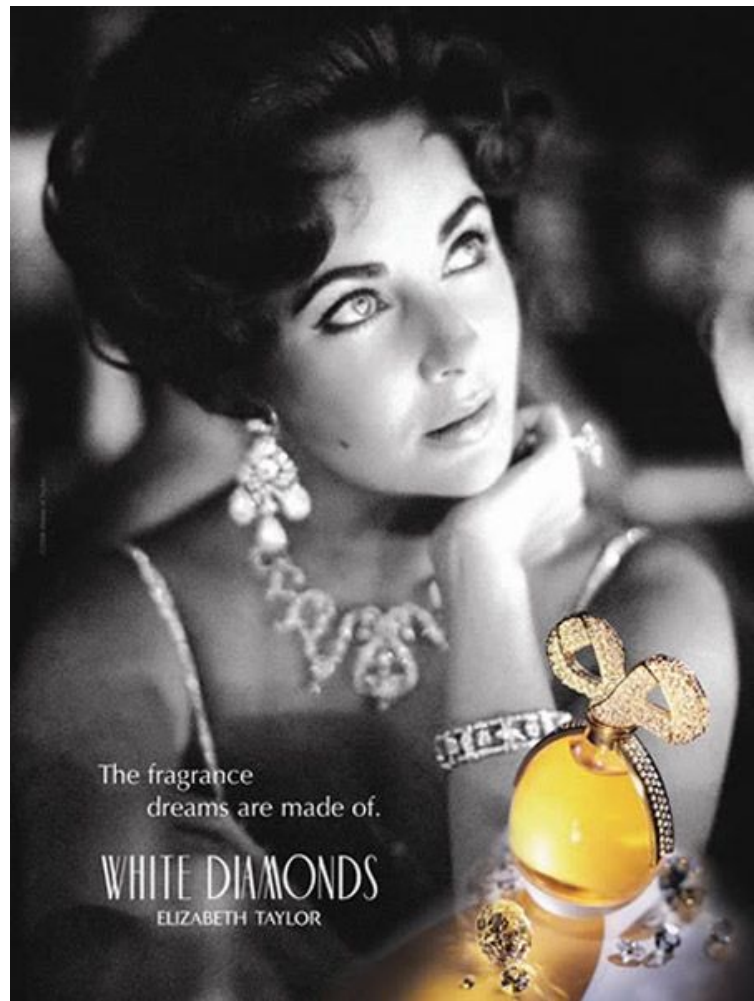
Typefaces can create various moods such as friendly, romantic, intuitive, honest, and tranquil; they can also represent different concepts like urban, industrial, corporate, elegant, technological etc. Each typeface has its own persona and when a proper and suitable typeface is used the message is amplified.

In the advertisement for the tequila flavoured beer “Desperados” (Fig. 6.13) the lettering clearly creates the proper mood and association. The style of the letters resembles Mexican culture and create a clear association with the style of the product. The tagline “Shake the Grids” is integrated and it works very well in the composition. The word “Shake” looks shaky and the word “Grids” look like a grid.



*Fig. 6.12: Desperados Advert*

The typography used in the advertisement for Elizabeth Taylor’s White Diamonds perfume (Fig. 6.14) clearly represents the style of the product. The typeface is elegant, clean, feminine and modern. It corresponds very well with the “noir” style lettering of the logo and the black and white photography of Elizabeth Taylor. The colour photography of the perfume placed in the black and white composition emphasize the product. The typography in this advert corresponds very well and it creates a very strong association between the advertising message and the advertised product in the viewer’s mind.



*Fig. 6.13: Elizabeth Taylor's White Diamonds perfume advert*

The lettering used for the film *Tron Legacy* by Walt Disney (Fig. 6.15) corresponds with the style of the movie. Just by looking at the poster we can imagine what the movie is about that most likely is sci-fi movie. The concept of the letters is digital, futuristic and techno. The shiny, neon glowing blue letters correspond with the virtual world, costumes and environments shown on the posters. The shape of the letters is geometric and only emphasize the association of the futuristic nature of the movie.



*Fig. 6.14: Poster for the movie Tron Legacy*

The typeface has a visual component that even before reading the advertising message can inform the recipient and associate with certain information. The typefaces used in design play important role how the words are seen and understood. By changing the typefaces the meaning of the word can be changed and the way how we perceive it. Typography can be very powerful tool. Typefaces can tell stories and improve a mood.

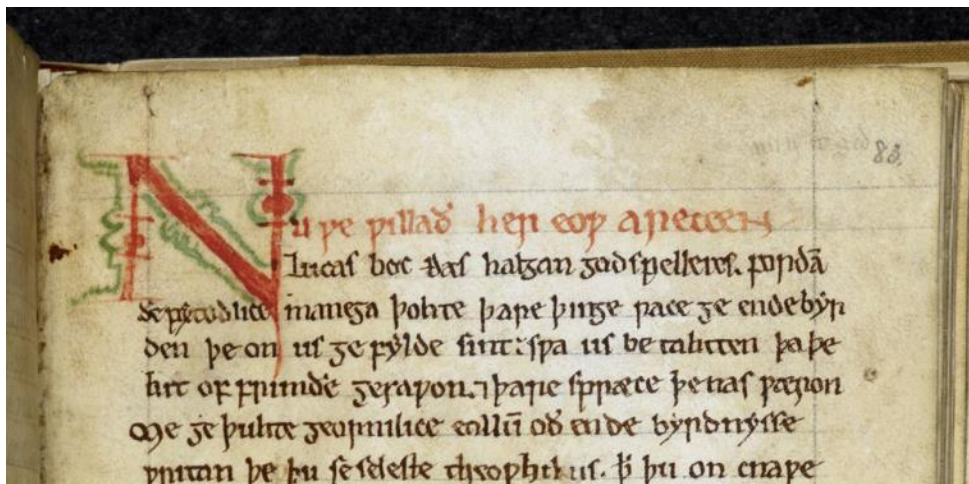
Typography is creating mood and emotion. Emotionally charged events persist much longer in our memories and are recalled with greater accuracy than neutral memories.<sup>29</sup> The use of the proper typeface, with the proper persona and its proper placement in the composition will create the right tone and mood of message. Good use of typography creates good advertising.

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<sup>29</sup> MEDINA, John, 2010, *Brain rules: 12 Principles for surviving and thriving at Work, Home, and School*. Pear Press. 2010. DOI 153.4 M33b.

## 7. Colour and Type

In talking about typography we tend to think of black figures on a white background, but in reality, especially in the use of typography in advertising the case is different. The effect of the psychological and aesthetic impression on the reader or viewer is greatly influenced by colour. The use of colour in connection with typography dates back to the time of the illuminated manuscripts in which the initial letters in the text were illustrated and coloured. The use of colour as decoration in these initials increased the aesthetical value of the text, which was mostly black letters on sheet of parchment (Fig. 7.1).



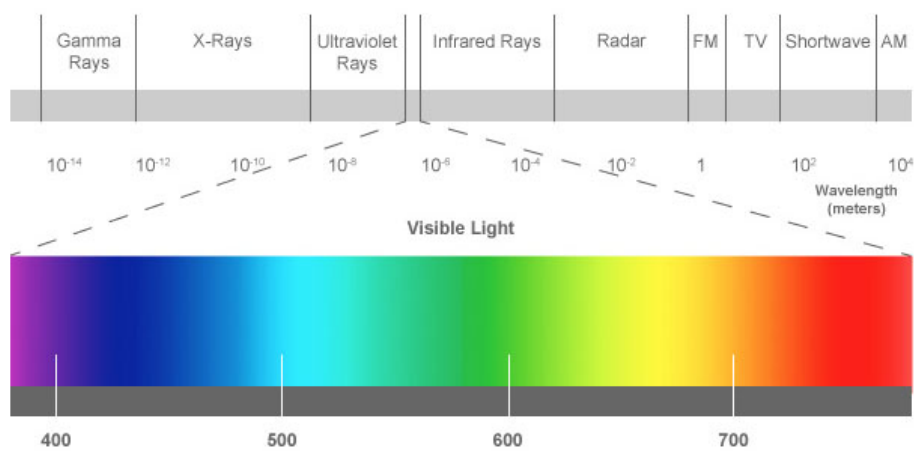
*Fig. 7.1: Coloured initial in red and green from West Saxon Gospels, 2nd half of the 12th Century*

The purpose of adding colour to the text is decorative and it does not change the meaning of the text. Although the purpose is mainly aesthetic and decorative, adding colours to the text will often draw attention to it and make it more noticeable for the reader. With the help of coloured text, designers can add value to the artwork and improve its communicative aspect, thereby complementing the conventional system of communicative arrangement of the text. Communicative and meaningful colour coding can perform the task of facilitating the perception and assimilation of the main content of the text.

The human eye can perceive about 10 million colours. The objects that we see absorb certain wavelengths of light and reflect others and that is how we see colour. For example, if we see a yellow object that means that the object is absorbing all the light rays and reflects only the yellow wavelengths which are between 570–590 nm. In 1665, Isaac Newton discovered the phenomenon when a light beam passes through a prism the result is a multi-coloured band (rainbow) known as the colour spectrum. He divided the spectrum into seven

colours: red, orange, yellow, green, blue, indigo, and violet. What he called blue today corresponds to cyan and what he called indigo to blue.

Colour printed on paper or seen on objects can be described with the subtractive colour model, where cyan, magenta, yellow and black in addition (CMYK) subtract certain wavelengths of light in order to stimulate wide colour range. What we see as a colour depends on which wavelengths of the visible spectrum are not absorbed (Fig. 7.2). Colour which is seen on a screen can be described with the additive colour model, where red, green and blue are illuminating surface in order to create wide range of colours. The additive colour model is the opposite of the subtractive.



*Fig. 7.2: Visible light wavelengths*

Colour theory is a complex multidisciplinary topic about mixing and combining colours. It can be seen from different perspectives: physiological, physical and chemical properties, psychological, etc. The three basic theories important for design are the colour wheel, colour harmony and colour symbolism.

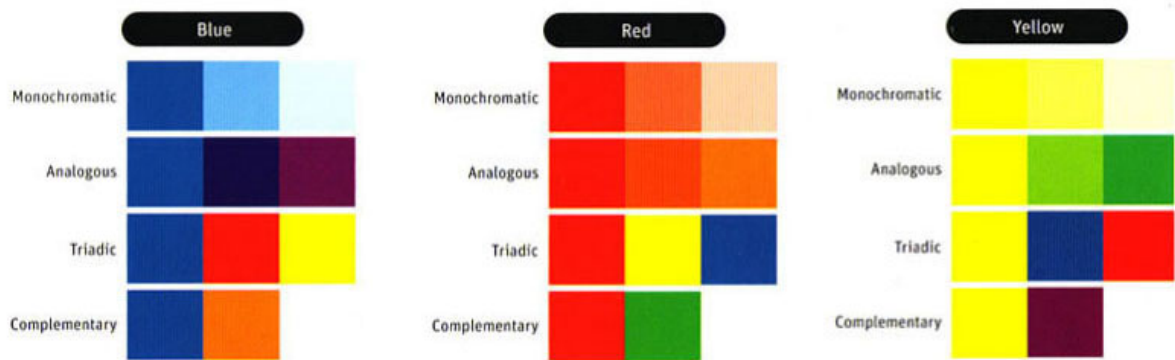
In 1666, Newton developed the first circular diagram which is known as the colour wheel. There are three basic categories of colours based on the colour wheel: primary (red, yellow and blue), secondary (green, orange and purple) formed from mixing of the primary colours, and tertiary colours formed from mixing the primary and secondary ones (Fig. 7.3).





*Fig. 7.3: Colour Wheel*

Colour harmony involves combining and arranging the colours of the wheel in order to achieve a pleasing order and balance for the eye (Fig. 7.4). From a design point of view if something is not harmonious it is either dull or chaotic, under-stimulated or over-stimulated and it is hard to structure it. Combinations of colours (colour schemes) can be complementary, analogues, triadic and monochromatic. For all these combinations designers should pay attention to the balance, accent and readability when text is involved.



*Fig. 7.4: Colour harmony*

Colours have various symbolic meanings which are related to psychology and culture. Different colours in different cultures can have a different meaning. These factors are very important in the design process. The colours must be carefully chosen as the final outcome of the design can have a stronger impact on the viewers.

The psychological effects of colours are commonly divided into two main categories, warm and cold. Both create various ranges of emotions. For example, warm colours (red, orange, yellow) can create feelings of warmth but can also create feelings of anger, while cold colours (blue, green, violet) can create calm as well as sad feelings. Warmer colours have longer wavelengths and for the eyes and brain to process them more energy is required, which causes more arousal. On the other hand colder colours have shorter wavelengths and to process them less energy is required which creates calming effect.

The most interesting and important part about coloured type in advertising is the connection between the advertising text and colour symbolism. The use of coloured type can create a metaphoric connection, deepening the main content of the message.

Using colours can help the viewer to create a better association with what is advertised, improve readability and emphasize key information or simply generate a better overall visual impact. For example, some studies have shown that red increases the heart rate and leads to more excitement<sup>30</sup>.

Colour has a psychological language, creates a certain mood and affects human emotions. Reflecting on the perception of colour, Kandinsky in his “Concerning the spiritual in art” stated that the effect of colour comes from spiritual development and when the psychic power takes hold it creates an emotional effect. He gave the example with the colour red stating that “red may cause a spiritual vibration, analogous to that caused by a flame, because red is the colour of flame. Warm red may prove exciting, or painful, even disgusting, through possible association with blood.”<sup>31</sup>

Advertisers can take considerable advantage of the opportunities afforded by the use of colour, because in our modern societies people are carrying a huge emotional charge, associating colour with moral, aesthetic, political, social and other types of information. Colour is used to create a positive or negative tone, create feelings or energy, to make people hungry or thirsty, to create excitement and encouragement.

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<sup>30</sup> BENDER, Rachel Grumman, 2011, *How Color Affects Our Mood*. Huffington Post. 2011.

<sup>31</sup> KANDINSKY, Wassily, 1912, *Concerning the Spiritual in Art*. Courier Corporation. ISBN 048613248X. p.24

There are many factors that need to be considered when colour in advertising is being used. Designers need to take into account the cultural background and personal experience of the target audience when using colour. For example, many cultures associate red with meat and therefore with hunger and on the other hand vegetarians are associating green with hunger.

The emotional impact of colour in different countries is different since in various parts of the world people associate colours in different ways. For example, yellow in France is associated with summer and joy, in Netherlands with food, in the Slavic states with saints, in Australia with rebirth, Germany with cowardice, African states with high ranking, or Singapore and Malaysia with royalty. By way of further example, the colour of mourning varies in different countries. In Western countries it is black, in African countries it is red, in China and Japan it is white and in South Korea it is blue.

The figures below provide further examples of the different ways in which various colours can be perceived.



Fig. 7.5: Red colour meaning and symbolism



Fig. 7.6: Orange colour meaning and symbolism



Fig. 7.7: Yellow colour meaning and symbolism



*Fig. 7.8: Green colour meaning and symbolism*



*Fig. 7.9: Blue colour meaning and symbolism*



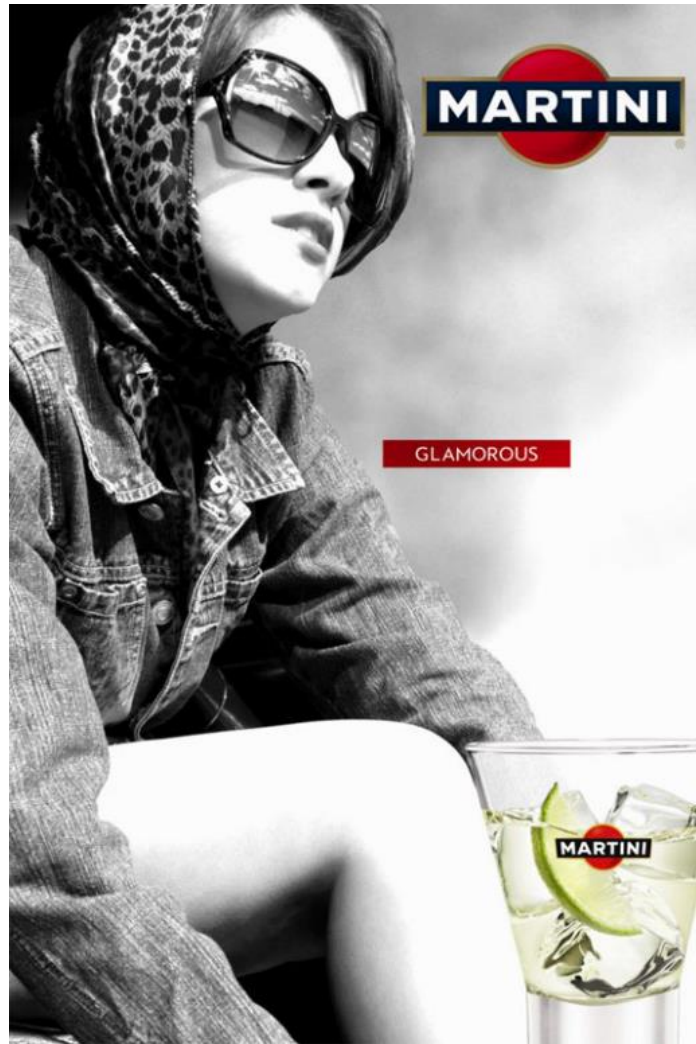
*Fig. 7.10: Purple colour meaning and symbolism*

For example, in advertisements for mineral water the most common used colour is blue. Advertising slogans and brand names of mineral water most commonly are written in blue letters on a white background or white letters on blue background. Using the semantic meaning of blue and its association with water, advertisers are creating feeling of purity and pristine product. (Fig. 7.11)



*Fig. 7.11: Advert for BonAqua designed by McCann Rio De Janeiro in 2004*

For alcoholic beverages, red is often used either as the brand colour or for the advertising text, as it is the colour of fire, energy, passion and desire. Red in advertisements for alcoholic beverages is often used in combination with black which is an aggressive combination or with white. In the Martini advertisement illustrated below despite red being used as the branding colour it is also used for the frame of the text “glamorous” written with white letters.



*Fig. 7.12: Martini's advertisement*

Often pink and purple are used in advertisements for female cosmetic products. Traditionally these colours are considered as more feminine which relates to the female target group. Often for advertising cosmetic products green is frequently used, as if pointing to the "natural" qualities of the products.



*Fig. 7.13: Banner on the Mary Kay cosmetics website*

The colour of the text and background should meet the requirements of readability. For example, dark blue letters on a brown background (and vice versa) are almost impossible to distinguish. When there is a high contrast like black letters on white background the legibility is very good. In design and advertising not only black and white colours are being used. Lot of other colours are used for the backgrounds and text so a lot of attention must be paid in choosing these colours.

"Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum."

*Fig. 7.14: Dark blue text on dark brown background*

If the colours used for background and text are analogue colours, i.e. closer to each other in the colour wheel, the legibility is reduced as these colours do not have high contrast between them. Adjusting the value and the tone of the colours can improve the legibility.

"Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum."

*Fig. 7.15: Adjusted blue text on brown background, where the readability is more improved*

It is necessary to take into account the combination of colours and typefaces, as some typefaces are less legible than others. The properties of the type such as weight, width and proportion, the presence of serifs, forms and even historical significance must be considered when choosing colours of the type. There is a



direct connection between the shape and colour. Bold and bigger letters tend to be more suitable for colour when the contrast between the figure and background is lower.

It is unlikely that a semi-uncial typeface will look and feel good when it is coloured, for example in bright pink or poison green. There is an historical reference to this because in the times of early manuscripts and books, for writing or printing the letters were used natural dyes and printed on yellowish and brown paper or parchment.

For adding colour to ornamented typefaces, like Blackletter for example, designers must be very careful. Blackletter's main features as a more expressive style of type is the angular fracture of vertical elements in letters instead of rounded shapes and the sharp contrast between thick and thin strokes. Even the name "Blackletter" makes reference to its typical colouring as pages set with this typefaces appear dark. Colorization of this style of typeface is historically inappropriate. This is not strictly true in contemporary design as we often see a good use of colour with blackletter style of type and it can be very attractive when it is coloured (Fig. 7.16).



Fig. 7.16: Orange Red coloured blackletter type on 2007s movie "There Will be Blood" poster

Discussing the use of colour in typography Emil Ruder said: “The typographer's material — type, lines, ornamentation - does not take readily to colour. Colour can only be used to effect if the type is large and bold; small and light type works against colour: red pales to pink, yellow seeps out of the white surface, blue becomes indistinguishable from black.”<sup>32</sup>

Applying colour to typography has a direct impact on hierarchy and it can separate information visually. Adding colour to the background can enhance the hierarchy even more. Colour can be used in a clever way to connect information in hierarchical way and group elements.

Colour in typography, as with the style of typefaces, can represent various concepts and colours can be seen as elegant, friendly, corporate, romantic etc. Typography is creating atmosphere. When a person sees a written or printed symbol, there is a certain feeling, a sense and emotion. The main task of designers or creators of advertisements is to use certain style of typefaces and colour to evoke those senses and emotions in the viewers. Often the artistic value of the typefaces is defined by their emotional impact on the viewers. By choosing the correct type style, size and colour, a competent designer can create the right emotional tone and visual image of the advert.

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<sup>32</sup> RUDER, Emil, 1967, *Typographie*. Hastings House Publishers. ISBN 0803872232.

## **PART II - USE OF TYPE IN CONTEMPORARY DESIGN AND ADVERTISING**

### **8. Design and visual communication**

Design is everywhere around us. It is present in the homes in which we live, our furniture, household items, electronic devices, the clothes we wear, products that we buy on supermarket shelves, at our workplace, on the signage on the roads we use - simply everywhere. We see it all the time and sometimes we are not even consciously aware of it. Design started to develop and evolve simultaneously with mankind, from ancient cave paintings to the information age that we currently live in.

Throughout history design has of course evolved considerably. Concepts and ideas are being created constantly and all these developments have been integrated in many spheres and fields. From architecture, furniture and interior design, products, fashion, to software, web, video games etc., all of them benefit from this strategic and creative activity called design. Because of the ever constant development and creativity involved, design is often seen as relatively young discipline, although it has been established for a long time.

Graphic design started to develop more rapidly in the period after Gutenberg's invention of the printing press. The early print makers were making their work aesthetically pleasing. Typography played a major role in the period after the invention of the printing press. Typography itself developed enormously and more and more typefaces appeared all over Europe and spread to different countries (Part I, Section 3). Printmaking and bookmaking was not seen as a design profession in historical terms but it is clear that the early printers were craftsmen with many design and artistic skills.

The word "design" takes its origins from the Renaissance period from the Italian word "disegno" (drawing, sketch) as in that period many projects, drawings, and concepts underlying ideas were created. Later, the word spread in France (dessein) in the 16<sup>th</sup> Century and from there to England, with original meaning as a verb in the sense "to designate". Since then the concept that we now know as "design" from English has been translated into many languages with meanings such as design, construction, drawing, pattern etc. In a narrower sense the professional design means design, construction, art work or the development of commercial products or activities with high consumer and aesthetic qualities which will create a pleasing perception and feelings for the human mind. More generally, the term "design" can be described as planning

and creating a form and structure of an object, work of art, decorative scheme, etc.

Design started to be seen as a discipline in the beginning of 20<sup>th</sup> Century and since then has steadily expanded its boundaries. In the early stages design represented only a relatively minor part in the subject of spatial environment and then evolved in other fields, like industrial design, product design, interior design and so on.

Although it started to be seen as a profession as late as the 20<sup>th</sup> Century, design has always been present. Design as an activity started and evolved simultaneously with the development of human civilizations. Even primitive items from the past were created and crafted with some aesthetic. These aesthetic values have constantly changed and evolved as humanity evolved. Hence, it can be said that design has been always present in some form through man's history, but has only been recognised as a discipline in more recent times. In addition to functionality, there has always been a need for both beauty and comfort in human activity. Before the industrial revolution and the rise of industry as a stage of development of society, there was no need for a special professional to perform design related job.

During the industrial revolution, the use of machinery in manufacturing led to the easy replication and mass production of goods for consumers. The standardization associated with mass production required a perfect model to be created which is the key factor for good product. It was during the industrial revolution that new printing methods and technologies were invented and started to be used. It was this that led to the birth of a new discipline called design.

The perfection of the model depends not only on the functionality and the harmonization of its function and form, but also on its relationship to other things, with the environment of which it is intended to be used or placed. In order to change the nature of the conditions in the production of a product with properties that meet a demand, concepts are initially created. Design is transformed into complex creative research, which involves a variety of specialists. The need to explore the demands of the mass market and ensure customer satisfaction with the solution that had been created was a complex process. This led to the appearance and emergence of the new specialist – the designer.

Pioneering design as profession originated in the 19th Century in America and Western Europe, and has been associated with the development of specific styles of architecture and industrial products. The emergence of design as

distinct professional activity occurred in the second half of the 19th Century until it was established as a profession in the 20th Century. The original principle of their activity was functionality. With industrialisation, artistic and aesthetic values were often neglected or disturbed, which led to the formation of art-industry alliances, uniting the efforts of artists and manufacturers to improve the aesthetic values and quality of industrial products. One of the first such unions was established in Germany in 1907 so-called “Werkbund”<sup>33</sup>.

In 1896, American architect Louis Sullivan, in one of his articles proclaimed the principle “form follows function”<sup>34</sup>. He tried to move into the sphere of natural law, where the centuries-long process of evolution based on natural selection gave rise to such a huge variety of forms, shapes and materials which were linking functional characteristics to biological creatures. However, this principle leads to an excessively narrow interpretation of form as expressing only specific utilitarian features of an object or structure. Sullivan’s principles formed the basis of functionalism and other modernist styles.

In the period after industrial revolution many forms of design appeared. For advertising as a means of communication of particular importance is what we call graphic design. In the past various forms of printed promotional materials appeared. Starting from advertisements placed on walls in towns and cities, advertisements in newspapers, brochures, catalogues, posters and so on, all of them were crafted by different people. Commercial graphic design started to develop as a discipline in the 19<sup>th</sup> Century.

Graphic design as a discipline is first mentioned by William Addison Dwiggins in 1922 in his essay “New Kind of Printing Calls for New Design”<sup>35</sup> but as an activity it actually started to emerge following the industrial revolution. It grew in parallel with consumerism and advertising in the 20th Century. The development of computer technology and professional software tools helped the design industry to expand and improve as well as using new methods and techniques. Nowadays most design work is created mainly on a computer.

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33 MOONAN, Wendy, 2007, *German Design for an Industrial Age. The New York Times* [online]. 2007. [Accessed 03 August 2015]. Available from: <http://goo.gl/gQGMBD>

34 SULLIVAN, Louis H, 1896, *The tall office building artistically considered.* [online]. 1896. [Accessed 14 August 2015]. Available from: <https://goo.gl/uaZ90G>

35 DWIGGINS, William Addison, 1922, *New Kind of Printing Calls for New Design.* Firefly Press.

Professionals and theorists in the field of design defined the elements and principles of design. They defined and described point, line, shape, direction, size, texture and colour and explained balance, proximity, alignment, repetition, contrast and space.

In the beginning, graphics in design works were very highly ornamented, with considerable attention being given over to details. Typefaces used in these designs, the display ones, were also very decorative and ornamented. Also in commercial advertising in the past it was a common practice for many typefaces to be used in design.

The 20<sup>th</sup> Century saw the emergence of a new style of design, the so called “modernist” style. Modernism changed the direction of commercial graphic design by abandoning ornamentation and highly decorative elements in favour of basic shapes, sans serif typefaces and a minimalist look. The modernists created principles, methods and practices that are still very popular in commercial design and followed by many different designers and advertisers all over the world. There follows a short overview of some of their most common practices and methods.

One of the most popular methods is the grid system. It suggests that all the design elements should be aligned on evenly spaced horizontal and vertical lines. The method has long been taught in design education and can be helpful in any design.

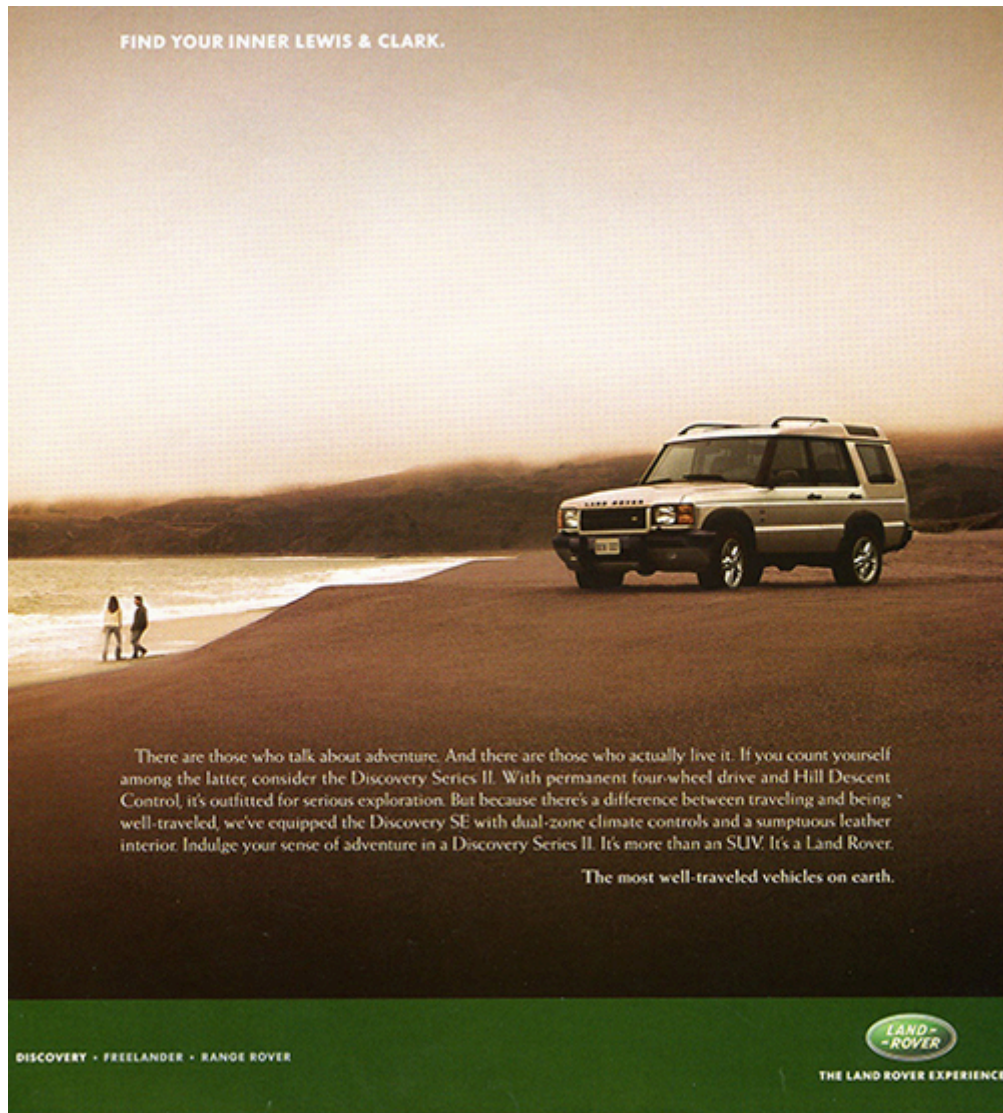
Another common design practice is the rule of empty (white) space. This rule provides that empty space should be used in a moderate way, mainly to divide information because an empty space draws a lot of attention.

In relation to colour a common practice that is taught is to use complementary colours. This is because complementary colours are the most appealing for the human eye.

Another common practice is that more than two typefaces should not be used in design. It is believed that when too many typefaces are used they reduce the value of the design.

Also in relation to typography another common practice is that text capitalization of lines should be avoided as it makes the text difficult to read and is most likely to deter the viewer from reading the text at all.

These rules could be useful for design students or entry level designers who are at the beginning of their career. In my opinion designers should be aware of them but should not feel that they have follow them as in design there is no such thing as right or wrong. Empty space can draw a lot of attention and create a focal point. Using contrary colours or mixing a lot of them can have a striking impact. Setting shorter lines of text in capital letters or mixing a lot of typefaces can be more effective. (Fig. 8.1)



*Fig. 8.1: The rule of empty (white) space broken in Land Rover Discovery advertisement*

Design should be based on intuition or feelings because every design should serve its purpose, depending on the project. Often breaking the rules will produce great results and generate a unique feeling. Design should be based on visual taste not rules.

Design now has its own internal differentiation and there are relatively independent fields and areas of activity. It now includes various disciplines. We have architecture, industrial design, product design, fashion design, interior design, graphic design, motion graphics design, software design, web design, video game design and so on, which makes the list very long. The list is now very long and design is a separate activity and process, making the person who is doing the design a designer.

Design is a means of communication. Now it is an integral part of field that we call “Visual Communication”, which is communication by conveying ideas and presenting information that can be perceived in a visual manner by reading or looking upon it. Visual communication uses images and visuals to persuade, inform, educate and engage the individual or audience about a certain message, idea or a product. Visual communication is focused on vision and it includes images, signs, illustrations, drawings, typography, animation and others. It is a multi-disciplinary field and it involves many other fields such as graphic design, web design, advertising etc.

Visual communication is a relatively new field in which design is being used as the tool for creating the visual message and communicating with audience. In the past all the theories of design were focused on technical aspects like grids, balance, golden sections etc. and very little on the semiotics, the meaning of the message and the effectiveness. Often work by designers may be lauded in the professional design world but be received coolly by the general public.

Sometimes in visual communication, particularly in advertising, the message can have the opposite effect than that which was intended. For example in 2006 SanDisk launched a campaign called “iDon’t” to promote their portable media player SanDisk Sansa to compete with Apple’s iPod, directly offending Apple’s customers and the campaign backfired at SanDisk. (Fig. 8.2)





*Fig. 8.2: SanDisk Sansa advert*

In the first part of my thesis I have already given an outline of the communicative, semiotic and semantic aspects of language and type, as it is an integral part of my research. Semiotics as a study comes from linguistics and literary studies. In design and visual communication, semiotics is used to describe the meaning of the message.

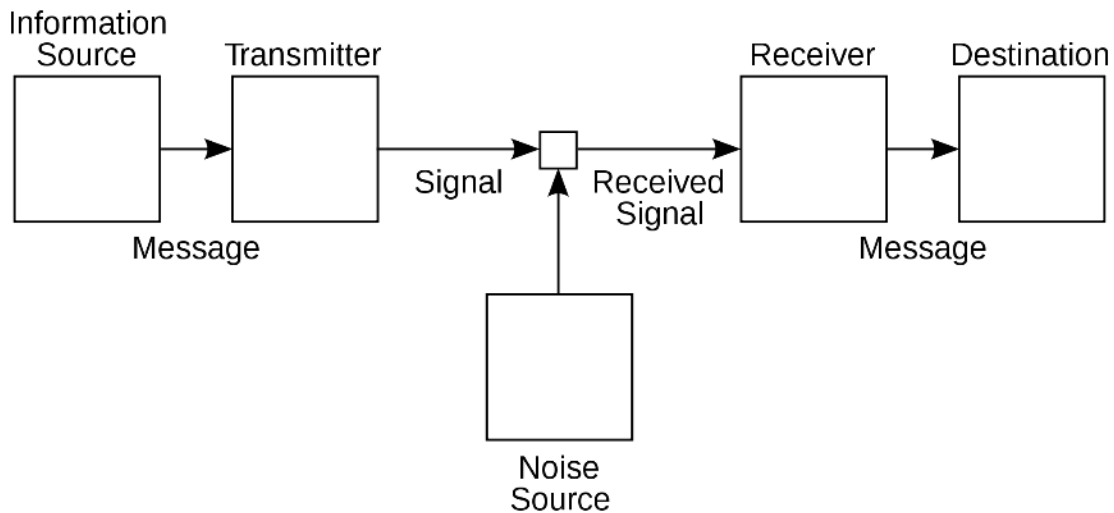
Communication is a process in which information is transmitted or conveyed from one place to another. In visual communication design is the medium or the vehicle that transmits that information. C.S Pierce<sup>36</sup> developed a model of communication and this model was heavily based on semiotics. Visual communication can be well explained using the Shannon–Weaver model of communication (for telecommunication)<sup>37</sup>. According to their theory, information is transmitted from a source across a channel, the transmitter converts (encodes) the message into signal, the receiver reconverts (decodes) the message and sends it to the destination. In the process of communication there is “noise” (loss of a signal) and problems can occur (Fig. 8.3). According to them there were three levels of problems of communication: the technical problem (how accurately can be the message transmitted?), the semantic problem (how

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<sup>36</sup> Peirce Model, [no date]. *Communication Theory* [online], [Accessed 14 August 2015]. Available from: <http://goo.gl/cCW3k5>

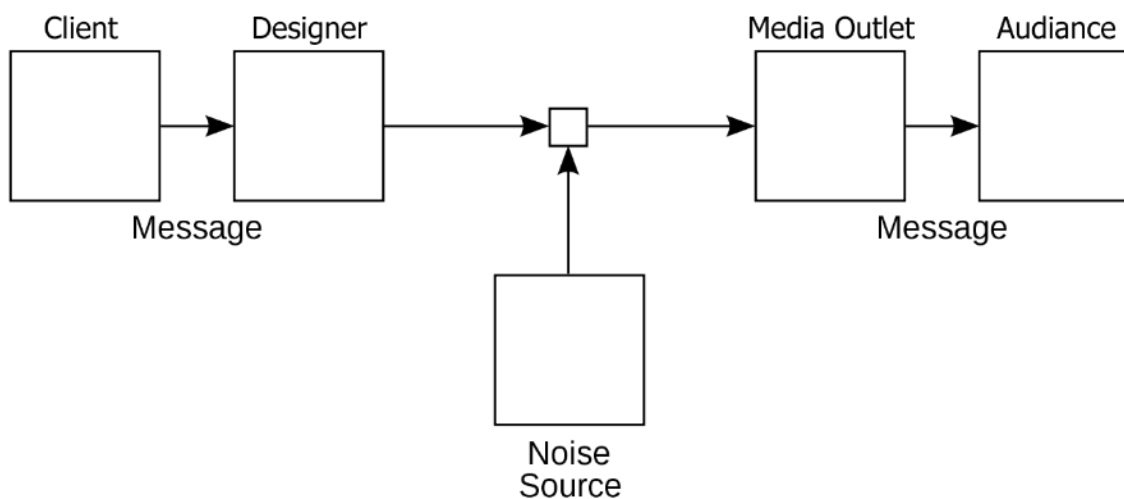
<sup>37</sup> SHANNON, Claude Elwood and WEAVER, Warren, 1963, *The Mathematical Theory of Communication, Part 11*. University of Illinois Press. ISBN 0252725484.

precisely is the meaning conveyed?) and the effectiveness problem (how effectively does the received meaning affect behaviour?).



*Fig. 8.3: Shannon–Weaver model of communication*

Although their model for communication was initially for telephones and radio waves it became a role model for any type of communication. Hence, the model can describe the way in which in visual communication the message is also being conveyed in the process. The client who is the source in this case also transmits message. The designer encodes their message which is transmitted via media outlets (print, TV, Web etc.) and distributed to the audience.



*Fig. 8.4: Visual communication model based on Shannon–Weaver's*

There are many factors that influence the meaning of the message, largely affected by social and psychological aspects, like race, gender, class, cultural background, education, personal experience etc.

For example, colours are just a reflection of a light with particular wavelengths and they do not have any meaning. Green as a colour for instance is just a reflection of certain wavelength and does not have any meaning as such: it does not represent nature, calmness, vegetarianism, relaxation neither illness, envy etc. as it is associated. Any such associations with colours are attributed by the viewer who will have been influenced by history, culture, social background and so forth. Depending on the context and circumstances in which the colour is used, based on social and psychological factors, the same colour can be seen in different ways and suggest different meanings. The same is true of symbols. For example, the cow symbolized the goddess Hathor to Egyptians (who was amongst other things the goddess of the sky and love), enlightenment to Buddhists and reincarnation to Hindus, whereas in reality it is just another living creature.

It is human nature to try to create and assign meanings to everything. I believe this dates back a long way in history when people were unable to explain the laws of nature and why certain things would occur. Signs are created from words, images, objects etc. which do not have any meaning and they are becoming signs only if we assign meaning to them. According to Charles Peirce one of the pioneers in the field of semiotics, “Nothing is a sign unless it is interpreted as a sign”<sup>38</sup>. In the process of semiosis he identifies three elements: a sign, an object and interpretant. In other words in the semiosis process there are three elements involved, a signifier or the form that the sign is taking, signified or as to what the sign refers to and the people who use and interpret the sign.

In visual communication signs have two levels of meaning; one is the intended meaning and the other is the understood meaning. Often the messages can be interpreted in different ways by the viewer than the meaning intended by the sender. This is called “aberrant reading”. The Italian semiotician and writer

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<sup>38</sup> PEIRCE, Charles Sanders, 1931, *The Collected Papers of Charles Sanders Peirce*. ISBN 1570852227.

Umberto Eco stated that aberrant reading and decoding of a message occurs if the reader and the sender have different cultural and social backgrounds<sup>39</sup>.

Certain signs and colours over a period of time can be transformed into a visual norm in the way they are used, like red being the colour of warning on signs. For example it is very common that mayonnaise packages use combination of yellow and blue as a colours. This is not written rule that these two colours must be used, but often viewers expect to see them on the package of this type of a product. Designs of this type seem “safe” for the companies producing this type of a product (Fig. 8.5).



*Fig. 8.5: Various packages for mayonnaise products*

We should bear in mind that newspapers, websites, books are read for the content rather than for the chosen layout, colours, typefaces etc. Products are bought because of their function and purpose. However, having a good design that conveys the message without reducing the value of the content can make the product stand out from its competition and assist the consumer in making the choice between one product or a service and another.

Visual communication has various aspects. The understanding and interpretation of the visual message is subjective. The design can be seen from personal perspective as every individual will base their opinion on personal experience and thoughts. Another perspective is the historical one as the visual

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<sup>39</sup> ECO, Umberto, Translated by SPLENDORE, Paola, 1972, *Towards a Semiotic Inquiry Into the Television Message Working Papers in Cultural Studies*. University of Birmingham 3: 103–21

can resemble some style or movement that occurred in history or it can date back to history. It can also be seen from a technical perspective, as to how it was executed and what sort of technical attributes it has. The ethical perspective relates to the moral and ethical values of the visual; for example whether it is offensive to certain people and groups. The cultural perspective is often semiotic as various cultures can see the same visual in a different way. The critical perspective is when the viewer criticises the visual in a professional manner.

Design and visual communication through history have changed and evolved considerably and will continue to do so. Aesthetic values are constantly changing and new trends will appear while some older ones disappear. Every period has its own features and characteristics. It is very important for a design to be distinguishable even if trends are followed.

## **9. Relationships of visual communication, design and art to advertising**

Visual communication and design as terms are frequently used by theorists and practitioners in the advertising business. When it comes to creating a solution for an advertisement whether it is in print, on television or for the WEB or any other media, in this process a problem is being solved by designers and advertisers. It is very important to mention that in visual communication, problem solving and creativity occur simultaneously. If design and visual communication do not solve the problem and do not meet needs, then the goal of the message will not be achieved. In visual communication thinking critically is not only important for the formulation of an idea, it is important during the whole process and about the whole strategy. For example, if another competitor's brand, product or service can easily fit into the idea for a campaign to replace the brand, then the theme or idea is too generic.

Advertising is what makes brands, products and social campaigns distinguishable. Basically, it sells products, brands, and urges people to act, whether it is a single advertisement or an advertising campaign as a series of coordinated advertisements based on a single comprehensive strategy or theme in one or more mediums. The advertisement is a specific message designed to inform, persuade, promote or motivate people in the name of the brand, product, service or a social cause. Good design and visual communication are essential for good advertising and the results of it.

Advertising in most forms is mainly a paid promotional communication that is transmitted through mass media such as television, radio, internet or print. I have said "mainly paid" because there are ways of advertising without payment, like DIY self-promoting (guerrilla advertising, social networks etc.) We could say that advertising is a statement or notice placed in the public media to promote a product, service, event, etc. Advertising is used by manufacturers, companies that offer services, resellers (retailers, wholesalers and distributors), government departments, community organizations, charities and many others.

Advertisements are created by advertising agencies or individual designers, who design and create the visual message that needs to be transmitted to the audience. They provide clients with creative services, marketing services, and other business services related to planning, creating, producing and delivering advertisements in the market place. The advertisements can be created from full-service agencies with a complete range of solutions, creative boutiques which are focused on creative work, in-house teams or even individuals.

We can raise the question as to why design and visual communication is so important for advertising and why businesses spend so much on design, promotion and advertising. For example, most of the print shops offer design services to their clients for a lower price or often free of charge. We can order a new logo, business cards, letterheads or a whole branding package for a very low price or even for free but the question is how does it communicate with the audience? The problem is that most of those printers will create a generic design from a pre-made template which is most unlikely to be unique (Fig. 9.1). They would not concern themselves to choose a good image, to consider the usage of colour or the choice of typeface etc. Most likely they will produce an unsophisticated design with very low communicative value. Having a good design makes the promoted products or services stand out from the competition and gives more value and publicity.



*Fig. 9.1: Generic Advert template found on stock graphic website*

There are different types of advertising for different purposes. Commercial advertising is a type of advertising that sells brands by informing consumers, promoting products and building their importance over time. This type of message can be in the form of a single advertisement, or whole advertising campaigns of brand building through any conventional media, such as printed materials, websites, radio and television. Another type of advertising is social advertising, which serve the public interest. Often the goal of these advertisements is to educate and raise awareness of some social problems in order to change the usual habits and behaviour of people and encourage positive social change. Cause advertising is a special category of social advertising that is designed to raise funds for non-profit organizations and is displayed in the paid media sponsored by corporations and businesses. It is distinct among social advertising in that it has a commercial nature and is linked to a company or corporation. The last method is guerrilla advertising which is unconventional, invisible or non-traditional marketing. It is advertising that is "waiting to ambush" the viewer. It appears in places like unpaid media, public spaces where there is space for advertising, on sidewalks, the walls surrounding construction sites, and other busy places.

It is also very important to know the audience and the target group at whom the message is aimed. The target audience is the specific group of people or class of consumers at whom the message or advertising campaign is aimed, and for whom they are intended. If the target audience is narrowed down to the lowest possible number and the message is created specifically for them then if the message is visually and verbally strong it will be more effective. The scope of the audience can be global, international, national, regional or local. Overall, household consumers are the largest audience. A business audience consists of corporate and business organizations. A trade audience consists of specific trade groups. A government audience includes officials and officers. Professionals such as doctors, lawyers, teachers, psychologists, etc., who possess degrees and training certification constitute another category of audience.

Ideas for advertising come from understanding how and why people use a product or service. Clients and advertising agencies spend large sums of money on market research and focus on specific target groups. A design's unusual appearance can serve to retain the viewer's attention, but its form and content remain separate considerations.



*Fig. 9.2: Advert for job seeking website careerbuilder.com*

In the campaign created by The Martin Agency, for CareerBuilder, a leading job seeking website, they came up with the idea to print a strong verbal message on the tops of the public buses New York and San Francisco (Fig. 9.2). The message “don’t jump” is aimed at people who are working in tall office



buildings and have career problems warning them to not commit suicide because of it or maybe telling people dissatisfied with their jobs not to quit them without first pursuing other employment options through the website. The message is not visible by everyone, only to specific group of people which are targeted, the type of person who works in an office building but not necessarily just potential suicides.

The placement of the advertisement is very important. For example, there is no point in advertising a very expensive luxury watch in poor areas of the cities because most likely the people who live in such areas cannot afford to buy one or if an advertisement on television about some new children's toy is broadcast late in the evening on an age restricted programme.

In advertising the whole communication process is between the company or organization and the audience at whom the message is aimed. The company is hiring a designer or creative studio to create a visual message. After the creation and approval by the client the message is usually spread via some media outlet (print, web, TV etc) to a wider audience. If the visual was good enough and performed its communicative function, then it will cause the audience to react by buying the product, subscribing to a service or take an action.

Advertising ideas can arise from understanding human behaviour. In fact, some advertising ideas are based on the truths of human behaviour. When the idea is in line with reality and what is really happening, the advertisement is much more convincing and better sells the product or service. Good ideas are also in touch with the spirit of the time in which they occur. They reflect the spirit and energy of that time. The visual style of the advertisement, its tone and true message is transmitted to people in a modern way. The mode of dialogue employed to communicate with the audience depends on that audience.

Advertising and ethics can co-exist. When agency customers and professionals are aware of what is or is not ethical and adhere to the standards of fair practice and social responsibility, we say that we have ethical advertising. The basic principles to be observed are that it should treat the audience with respect, and be truthful and responsible. In most states, there are government agencies that regulate the ethics of advertising.

Sometimes certain messages can be seen as unethical although their intention is usually the opposite. In the advertising campaign "Unhate", clothing brand Benetton, which has often included sensitive and controversial topics as their advertising themes, used photo manipulated images of world leaders considered to be enemies having a kiss (Fig. 9.3). Benetton's message is to point out that

race, nationalism, gender, sexuality and religion should not be reason for hatred and people should respect each other. However the advert featuring the Pope kissing the Grand Imam of al-Azhar sparked considerable controversy and the Vatican forced the company to remove the advert from the campaign for being unethical.



*Fig. 9.3: Benetton's controversial advert from their "Unhate" campaign*

There are many different elements which are combined together in order to create the visual message. Together they communicate and express the advertising message visually. The most common visual elements are: the visual part (photography, illustration etc.) which presents the main visual message, the headline which presents the main verbal message, the text which supports the main verbal message, the slogan which is a statement that embodies the ad strategy and the logo which presents the brand identity. These are the typical elements and parts that comprise an advertisement. Not all of them have to be included in the design of the advertisement; some of them are optional.

In fact, in many good advertisements, the elements are combined to give an additional effect, as in the advertisement for the Heinz brand of ketchup (Fig. 9.4).



*Fig. 9.4: Heinz ketchup advertisement combining various visual elements*

The advertising agency McCann, London re-created the Heinz ketchup's bottle with tomato slices, creating association of fresh product and using the slogan "No one grows Ketchup like Heinz".

The process of creating and designing adverts is complex and requires much critical thinking. The creative strategy begins with a statement that outlines the guiding principles that will serve as a creative platform for the assignment. They are usually outlined clearly in the creative brief or working plan. This strategic plan guides the creative team while they formulate ideas and solutions in the form of individual advertisements or complete advertising campaigns. The created adverts must comply with the advertising strategy.

The design is a visual representation of the idea or the concept. Regardless of medium or format, whether it is for print in magazines or newspapers, posters, billboards, television, web, or guerrilla advertising, the design of advertisements is the key to successful visual communication. By editing the advert segments in composition a visual impact is created that communicates with a mass audience.

The design process is a complex activity and it can be subject of many discussions. The complexity arises from the fact that the design integrates elements from diametrically opposed fields of knowledge, like art, science, engineering, technical knowledge while simultaneously using findings from the humanities such as philosophy, aesthetics, sociology, psychology, semiotics, etc.

Each advertisement depends on the specific idea. The idea is the basic unique creative thought. It is thinking about the advert or advertising campaign that is determined by the brand or social branding campaign, or brands it in the consumer's mind. It motivates the consumer to buy the product, try the service, or act in the spirit of the social campaign.

Visual communication is specific and unlike art it is utilitarian as it is focused on practicality and function but at the same time it values aesthetics. Human unwillingness to be satisfied with purely functionality has made design as a discipline much closer to art. It is not enough when just the content of the message is transmitted to viewers as they seek something visually pleasing and sophisticated.



*Fig. 9.5: Handwritten “sale” message on a shop’s window*

We see often hand written messages that serve the purpose, like hand-written signs on sheets of paper and placed on a shop window saying “sale”. However, unless it is drawn in artistic way it is highly unlikely to attract any attention. Even though the message is performing its basic communication function of informing passers-by that there is a current sale on goods in the store, the problem is that the uninteresting and uninspired way in which it is written and presented would probably lead consumers to ignore it (Fig. 9.5).



*Fig. 9.6: Shops window by the clothing company Diesel with “sale” message*

On the other hand, the shop window “sale” message for the clothing brand shop Diesel (Fig. 9.6) is executed in such a creative and unusual manner it that it cannot be missed and is positively inviting the attention of the viewers, leading them one hopes into entering the shop and possibly buying some of their products.

Although design is not art as such it inevitably involves many artistic methods, with the result that it is sometimes hard to separate the two of them. Designed items portrayed in a medium, constantly affect the viewer and rebuild his consciousness through change and improve his life, activity and behaviour.

Art and artistic creations in contrast, are the result of artistic activity, having a perfect character. Such works often are abstract and recreate custom, the surreal world, projecting the true reality as a possibility. When the viewer is interacting with art, it evokes some feelings as that person has history and objects of knowledge and contemplation, and their mind is filled with images generated by a variety of associations and in their perception of the senses.

Visual communication and design as commercial activity, have connection with art but it is not exactly art and it is different from it. Design should of course have artistic and aesthetic values but at the same time should remain neutral enough, otherwise it will overwhelm the flow of consumers’ aesthetic, emotional and imaginative experiences that might prevent immediate implementation of the utilitarian functions of design.

Another fact is that it is more and more difficult for design creations to stand out as unique. In design that new style which will be embodied in new structure, ideas, technologies, scientific or marketing approach is always elusive. Scientific and technical achievements always create new unique conditions to meet new and emerging needs of society and at the same time expresses phenomena's as a means of communication.

Often advertising and promotional materials are attributed as artwork, because they have a rich and deep aesthetic expression. The creation of this type of promotional material involves a similar amount of artistic activity and creativity by the people involved as artists who creating works of art. However, the main concern for advertisers is a commercially successful advertising campaign, with artistic values as such a lower priority for them.

The poor performance of some advertising campaigns is not only because of the lack of the aesthetic factor and artistic values, it also depends on the decision about the location where the advertisement will be placed, the nature and purpose of the campaign and often on originality. Artistic values are not an essential component of all types of advertising. In certain types of commercial advertising, an artistic approach can play an important role in improving the efficiency of the advertising message, but in other types of advertising it can clearly have a detrimental impact, reducing the efficiency of the advertising message. In both cases, it is not about artistic efficiency, it is about advertising efficiency. Advertising effectiveness is controversial, as the market economy that produced it. Advertising should be effective in terms of stimulating sales of the product or services and be commercially successful. Sometimes adverts with lower aesthetic and artistic values can be very efficient. Having a good design for an advert does not guarantee financial success but it can help to achieve that. Advertisers should be careful not to idealize the artistic values of an advertisement as it is often the case that that might not be well received and accepted by the target audience. The artistic values in an advert should not be the main focus but simply a means to achieve a goal.

Ideally, the designers or creators of an advertising message that will be placed the media should express the will of the clients and what they want to achieve. They should embody clients' ideas so that the communicative form of the advertisement fulfil the needs and tastes of the target audience. The materials used and the placement in the media often dictates the price of an advertising strategy, and often highly costly ideas will be rejected in favour of simple, affordable and efficient campaigns that are within the client's budget.

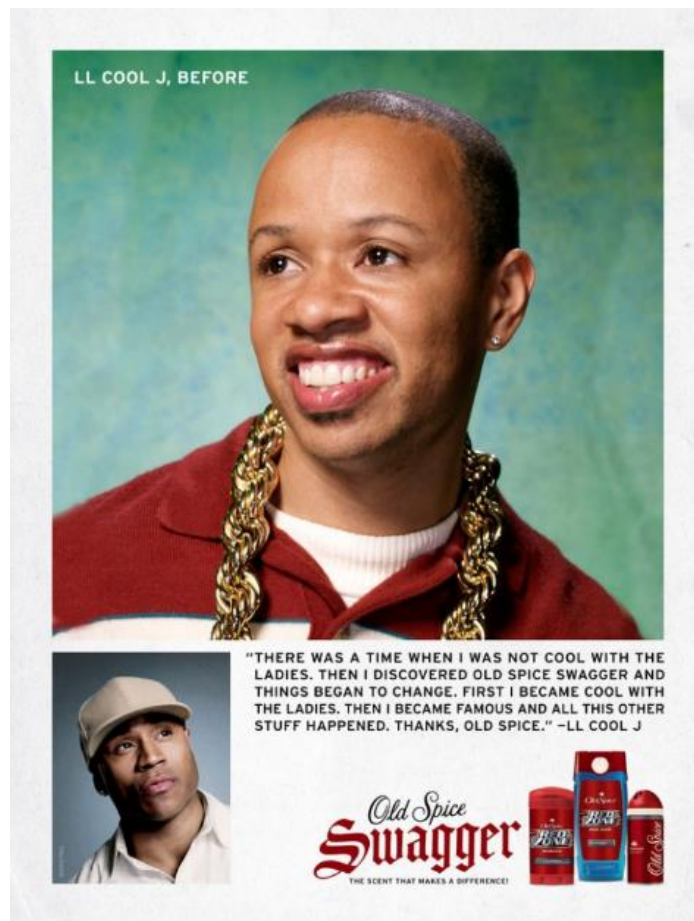
The language of artistic creations is open only to those who understand and accept it. The artistic aspect of advertising is often inversely proportional to its effectiveness, as sometimes it is too difficult to understand the message. The artistic solution for promotional materials and adverts should not obscure the solving of specific marketing problems.

The advantages of advertising are not just determined by art and design. The artistic or visual delights like the shape and accuracy of the graphics and image, composition, association links, sophistication are nearly always helpful but it is more important to meet the goal of transmitting the verbal message and make it understood by the viewers in a good visual manner.

In advertising creativity should speak first and foremost in the design which is part of visual communication, rather than design as an art. Advertisers and designers are working in similar environments and equally stringent conditions, working on the implementation of the client's brief with fixed deadlines usually in the office of the advertising agency or design studio. Their work differs from the work activities of "pure" artists which in most cases is not time-limited and specific order although artists will often be commissioned to produce a work of art, and subject to deadlines. Advertising should promote a product or service and visual communication pursues the same goal. Advertising uses a rich heritage of art, such as paintings, literature, music, but, again it is not exactly "pure" art.

The main goal is to portray the product as something that the consumer needs. A trendy design and good advertising can revive a product's fortunes and help sell even products perhaps perceived as dated or old fashioned.

A great example is Old Spice, a brand of male grooming products. The brand was seen by younger generations as an unsophisticated deodorant that did not appeal to them at all and which was a product that older people used. In 2008 they launched a campaign to promote an old product "Glacial Falls" which they renamed as "Swagger" - a term popular amongst young people - branding it with blackletter style typeface, now popular in urban culture (Fig. 9.7). The print and video adverts featuring celebrities were accompanied with very strong online campaign. They created a website which enabled users to upload photos of themselves and the website generated articles shown of how great the user is. The campaign was created by Wieden + Kennedy and transformed the image of the brand. The new campaign increased their sales four times.



*Fig. 9.7: Print ad from Old Spice's Swagger campaign*

A competent design and advertising campaign can effect a “commercial revolution” and sell anything as a prestigious item. All the visual elements are very important for a successful advert and typography plays one of the most important parts as it is a mean of transmitting a verbal message. A good combination of all the visual elements including a strong verbal message will generate the desired psychological and emotional response on the part of the viewer. Advertising is a powerful tool for enhancing the image of a brand, and achieving an effective influence on the consciousness and behaviour of people.



## 10. Functions of type in advertising design

In order to investigate the role of typography and text in advertising design, in the first part of this thesis I attempted to determine the role of verbal language in the communicative process as well as the semiotics of language. It is important to note that type performs the same function in written communication as speaking in oral communication.

The need for writing was dictated by specific historical processes, the need to pass words over distance and record them in time for future use. Typography since its appearance has, alongside handwriting, been one of the main tools for reflecting the written language in visual form and linking it to time. Typography is one of the oldest and most important means of communication, performing the function of transmitting information from one individual to another. The letters create words, and the words create sentences that allow people to communicate and transmit a message in time and save it for future use.

Typographic messages perform a verbal function of course, but they can also be seen visually as typefaces that have their own visual appearance and shape. Historically typography has been no more than the means of transmitting words and texts, but since the beginning of the 20th Century it started to be used in a more expressive fashion that gave rise to a visual association to the words used. I have already talked about the development of expressive typography in many styles and movements through history, like by Futurism, Dadaism, de Stijl and Constructivism. In these movements typography has been given another dimension, in more visual and expressive manner changing the way the typographic message is broadcasted. Typography needs to be read, seen, heard, felt, and experienced.<sup>40</sup>

Language when spoken has own tone and diction and by changing them the person who is speaking can emphasize certain words, sentences and statements. The same applies to typography, as by changing the typeface style, size, weight, colour and positioning, a written message can speak to the viewers in a similar way as spoken word in more expressive manner.

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<sup>40</sup> CARTER, Rob, MEGGS, Philip B., DAY, Ben, MAXA, Sandra and SANDERS, Mark, 2014, *Typographic Design: Form and Communication*. Wiley. ISBN 1118715810.



*Fig. 10.1: Neville Brody's "Free Me from Freedom" Poster*

On the poster "Free Me from Freedom" for embedded art exhibition famous and influential British designer Neville Brody used typography in expressive way to transmit message to the audience about government surveillance conducted in the name of protecting freedom and the fight against terrorism (Fig. 10.1).

The main function of typography as a representation of verbal language is to communicate. If the message sent by the transmitter is completely understood by the viewer then the message is efficient and the most important function has been fulfilled, but in reality that is not always the case. Often messages are misunderstood or misinterpreted or even irrelevant, which makes the communication ineffective. Effective transmission of the message is of significant importance in advertising as it is one of the main goals that should be achieved. The Communicative function of typefaces is one of the main functions that they perform.



*Fig. 10.2: Breyer's Creamsicle Ice cream*

For example in the Breyer's Creamsicle Ice Cream [ref to image] the message is ineffective as it can create wrong association for the viewers. The combination of the verbal message and visual does not work in this case. They have featured two underage girls doing gymnastics and exposing themselves accompanied with the tagline “lickable”. This can suggest the idea that the ice cream is for paedophiles instead of the innocent message intended to be portrayed. The advertising message fails to perform an effective communicative function and simply creates a misplaced association (Fig. 10.2).

Despite transmitting a message, typefaces also add a “voice” and “tone” to design work. The voice and tone they create is mainly subjective as some typefaces can look different to different people. For some, Times New Roman can look traditional and classic but for others can look dull and boring. It mainly depends on the context of the use and also the psychological state of the viewer as to how they see it. I have already discussed the psychological and emotional impact of typefaces (Part I, Section 6). In advertising, typography should draw attention even before the content of the message is read by the viewer. It should be initially appealing and make them interested in the content.

To implement the communicative function in practice, it should be noted that the typeface style, its colour, the background colour, size, weights, historical and cultural association and the media where it is presented are significant and play very important roles. For example in advertising, typefaces set in a small point size can be difficult to read or when the colour of typefaces is similar to the

background and therefore the communicative act is not as effective and it is harder for the viewers to read the text. Also, viewing distance matters as well as the positioning of the advert, when is used for billboard adverts on highways and motorways. Bad arrangement and positioning of the words can also affect the message. On the figure below (Fig. 10.3) there is an example of such a poor arrangement of words and non-structured use of colour which makes the advertising message confusing for viewers.



*Fig. 10.3: Advert for enrolment at academy on bus with bad typographic positioning*

Typographic principles are applied in different ways depending on the purpose. Different principles and factors are applied for the use of type in books and magazines, as opposed to its use for branding and corporate communication and for advertising. One of the most important principles in typography is typographic clarity, which relates to readability and legibility. It is very important especially when typography is used for long paragraphs of text (body text). Alongside typographic clarity, the styles of the typefaces, typographic family, language support, features like small caps, diacritics etc. also play very important roles.

In the creation of adverts typographic clarity plays an important role and should be taken into account. Often in advertising there are exceptions as in most cases the adverts contain few lines of text, not long paragraphs so choosing some not so legible and more expressive typeface can draw even more attention (Fig. 10.4). In advertising mostly so called display typefaces or display variants

of certain type families are used and they tend to be with higher weight, larger height and often unconventional which makes them more noticeable.



*Fig. 10.4: Poster for Blotablota Galerie where typography is illegible but effective at the same time*

Another factor that should be considered when using digital versions (fonts) of historical typefaces that were originally created for printing with movable type, is how they appear when they are printed with the new modern printing methods. There are different digital versions of typefaces and some of them appear to look better than others and close to the original.

For printed adverts, the printing method and the paper type should be taken into account. If the advert is digitally presented, the resolution of the screen should be considered as some typefaces appear better than others in lower or higher resolutions.

For implementing the communicative function of type, designers of the adverts need to make sure that the message is transmitted to the recipient with a text set in reasonable size. Small typefaces slow down and complicate the

communicative act, and ultimately the message may be one directional as the recipient might not be able (or willing) to read the information sent by the author of the message.

Typography has one of the most versatile functions in communication, because in general writing developed in connection with the need to transmit information to other people, both in time and in space. Any written or printed message will perform a communicative function and the letters are carriers of information, both verbal and visual. The communicative act occurs anyway, even if the message is written in language that for the reader is not understandable, since he or she will still perceive the information visually as letters have their own shape and form. The difference in this case it would be a unilateral act of communication as the reader does not understand the message of the writer.

I have previously mentioned that for the implementation of the communicative function of typography, the typeface colour is of practical significance. It is important how it corresponds with the background and also the possible association that it creates. The colour choice contributes to the message that typefaces convey.

The choice of the typeface in the creation of the advert depends on many factors. Often is just a personal preference of the designer but often is dictated by the nature of the project. Designers should not use only those typefaces that they personally like, they should also consider historical factors, culture, the demographics of the target group as well as the visual style of the client or their product.

In official corporate and business communication and for their document management specific typefaces are used. In most cases these corporate outfits have strictly regulated headsets of typefaces with predetermined size and leading for their letterheads, business cards, documents and official correspondence. Although it is not really advertising, corporate identity design and branding can be seen in such way as it portrays the companies in certain ways and generates an image of them for the public and their business associates as well.

Typically so called neutral typeface families like Helvetica, Univers, DIN, Frutiger and similar are used in corporate communication. These typefaces in most cases do not have any historical affiliation and association and they are often called neutral or even impersonal. This approach is rational as in business correspondence if traditionally historical headsets are used they will often create association. In corporate communication the focus is always on the content of

the documents and the actual verbal component, because if the typefaces which are used are more decorative they may draw attention and distract the viewer from the content of the text. The author of the message with the help of well-chosen typeface set can manipulate the mind of the reader, inspiring him to give preference to a particular document. Corporate identities can be an important advertising tool and the basis for development of further promotional materials.

Branding can affect how consumers see the brand. For example when the American clothing company “Gap” redesigned their logo in 2010, the new design was met with overwhelmingly negative feedback on the internet which forced the company after one week to return their old logo (Fig. 10.5).



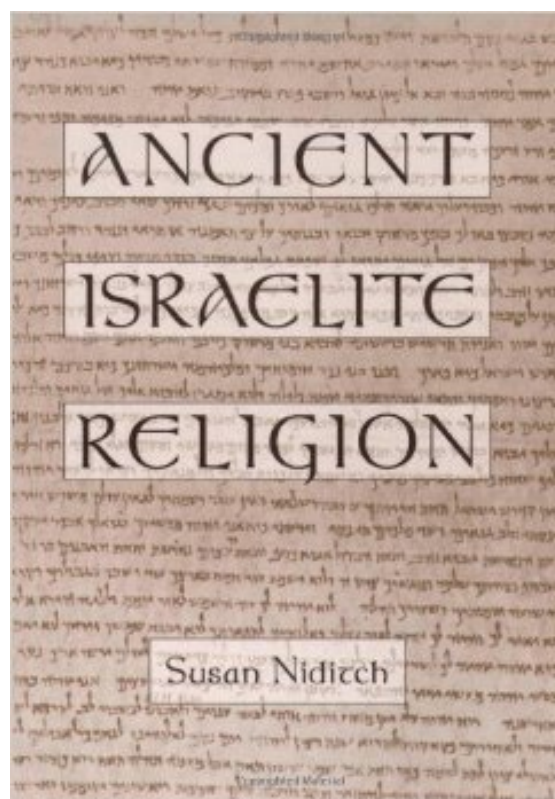
*Fig. 10.5: Gap's logo on the left and the redesigned short lived version from 2010 on the right*

Letters can be seen as visual signs and often they are used as such in branding as we often see companies' logos consisting of single letter or acronyms made by combination of them and creating an iconic sign. This technique is commonly used in branding. Letters carry both visual and verbal components. Typographical logos and trademarks are universal and we can see them everywhere. This is due the fact that it is much more difficult to verbalize an image than express it verbally with the help of typography. The majority of logos are typographical and they are easily remembered, distinguishable and more convenient for advertising purposes.

For the communicative function of typefaces when implemented in advertising messages, whether printed, digital or video advertisements, the historical and cultural function of the typeface plays an important role. In section 1 of the thesis, I examined in detail the history of letter-forms and typefaces, concluding that any typeface carries the formal features of a particular era. Historical and cultural reference often can be seen through the typeface. I

also mentioned that certain typefaces are associated with particular geographic locations or their country of origin. Blackletter typefaces are often associated with Germany, Church Slavonic with Slavic countries, etc.

In adverts that refer to some historic period it is better to use typefaces which refer to that period or culture. In terms of colour as an historic reference point, its influence is of small importance as typefaces from this period were mostly black. Using a typeface that originates from one era and culture in order to refer to another will result in a weak visual message. Incorrect execution of the historical and cultural function or violation of typefaces' traditions might lead to failure of the message. On the figure below (Fig. 10.6) there is a design that refers to ancient Israelite religion set with Celtic style typeface, which is wrong.

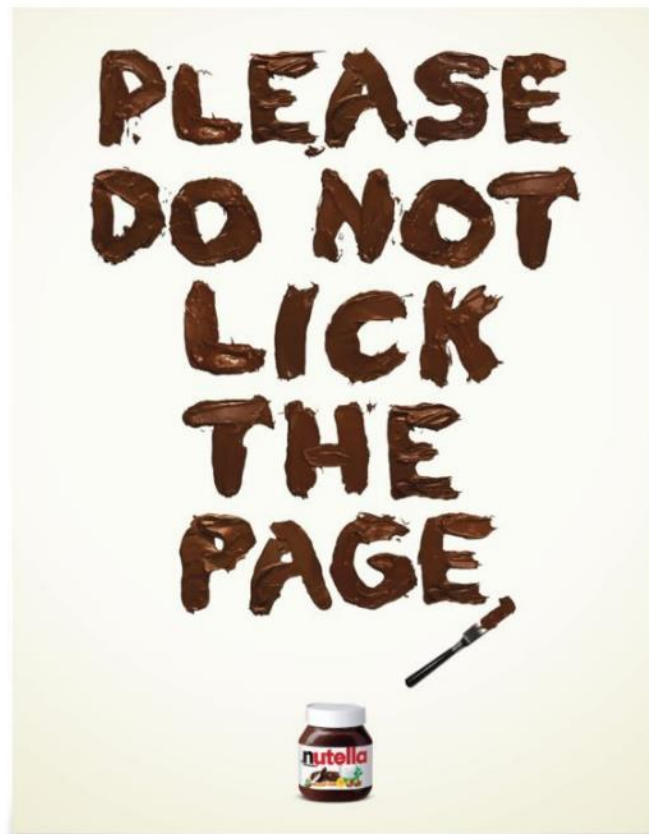


*Fig. 10.6: Wrong historical reference of type*

When typography is combined with images, illustrations and signs, the typographic message can be even stronger if it is used properly. Every object that exists in the world is a potential sign and it can perform communicative function. Visual elements in combination with typography should create a better association and visually enhance the message. In advertising the common practice is to have a verbal message that is transmitted to the viewers with the aid of typography and typographic techniques alongside visual message in form of images, drawings and signs which create better association if used properly.



There are exceptions of course and we can see adverts where only a visual element is being used without any typographic message, except the logo of the brand. But there are also adverts which use only typography to deliver the message to the viewers. The role of type in the past has been seen as a mean to support the image in creation of the message but now type, if it is used in more expressive way, becomes an image itself, not just an addition to the image (Fig. 10.7).



*Fig. 10.7: Nutella advert with use of expressive lettering created from the spread*

I have already mentioned that the main function of typography in advertising is transmitting a message to the audience. There are many ways to create a meaningful typographic message but it always depends on the nature of the project, the target group and the intended purpose. The message can be designed in a formal way, which will provide clarity making sure that is readable and accessible but on the other hand it can be designed in a more informal way, more expressively, even with reduced clarity but having a stronger visual appearance that engages the reader's attention.

In relation to the visual message, the Czech born designer and pioneer of information graphics, Ladislav Sutnar said that “an eccentric visual scandal or

visual shock of the outrageous and of the unexpected can catch the attention of the astonished eye... it may also delight the eye to see a fresh design concept or a message so orderly presented as to make comprehension fast and easy.<sup>41</sup>



*Fig. 10.8: Visually shocking advert by “Humans for Animals”*

Designers can avoid conventional design solutions when there is a place for innovation. They should not follow any conventional and predetermined ways for using typography in the design of adverts. In order for typography to satisfy the communicative function, the imperative is for the verbal and visual characteristics to be understood.

As I have explained, for effective implementation of the communicative function, many factors like the size of the typeface, colours and the historical and cultural aspects are important. Association-creating images to an unconscious level can be caused by various means. The style of the typeface can change the meaning of the advertising message completely. The choice of typeface should depend on what is advertised. Advertising in today’s life is of significant and particular importance and typography plays one of the most important functions, to transmit the verbal message of the adverts.

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<sup>41</sup> SUTNAR, Ladislav, 1961, *Visual Design in Action: Principles, Purposes*. Hastings House.

## **11. Tradition, fashion and trends of the type in advertising**

As elsewhere in fashion which dictates its own laws, typography and typefaces also follow trends, both reasonable and unreasonable. In cases where common sense does not feel constrained by these laws and when fashion without being too tyrannical is leaving some freedom, good taste adheres to trends. Trends in typography change naturally as trends change in the design of fashion clothes, automobiles, architecture etc. Every age makes its own canons of beauty and style. In each period there is always a trending style of typefaces that are frequently used in advertising.

Since the invention of the movable type press by Guttenberg, type and typography has been constantly evolving and the trends in the use of type have evolved simultaneously with typographic developments. Previously in my thesis I mentioned the evolution of letters and typography and how different styles emerged in the past (Part I, Section 3). Each historical period has its own trends and fashion in every sphere, so does typography.

Initially type design and typography was focused on creating typographic clarity for longer paragraphs of texts, such as printing books or newspapers. Initially the first style of typefaces that emerged was blackletter but shortly was replaced with roman serif typefaces during the Renaissance and Baroque period. The serif typefaces evolved and new styles were constantly appearing with a variation of the relationship between the thick and thin strokes, the type weight, stress, height etc. With the industrial revolution and the onset of mass production, the demand for advertising the newly produced goods led to the creation of new style of typefaces in the 19<sup>th</sup> Century, slab serif (1815) and sans serif (1816). The new typefaces quickly spread around Europe and then worldwide. These typefaces were typically used for headlines in the newspapers, on posters, brochures and other promotional materials from that period of time. Typography is not as isolated as it was during Victorian era; with the Arts and Crafts movement, Art Nouveau, Constructivism, Futurism, Dadaism, Modernism, Art Deco and every other cultural movement or style, typography has followed trends and it has its own specific style referring that period of time from the past.

Some of the typefaces that appeared in the past have survived the test of time and they are still currently used very frequently, while others have disappeared or are not being used to the same extent as they had been in the past. This is because type and typography are following certain trends and styles.

With the development of computer technology, digital typography and fonts, many new typefaces appeared. Some of them are digitalized versions of typefaces from the past, or are based on such but many of them are completely new and original. Despite the big type foundries like Linotype, Monotype, Adobe, and ITC there are lot of smaller independent type foundries and designers who are distributing their typefaces (fonts) online. The OpenType font format allows more glyphs and characters to be used, enabling multilingual support.

The trends in typography create demand for new styles of typefaces and type designers are responding to these demands. Some of these typefaces are enduring but some of them are just transient. For example, in the 1990s grunge culture demanded grunge designs and typefaces and many of them appeared during that period of time. Typefaces from Emigre fonts from that period of time such as Template Gothic were very popular and frequently used during that period but nowadays we rarely see them being used (Fig. 11.1).



*Fig. 11.1: Template Gothic used on “The Negotiator” movie poster from 1998*

Template Gothic had a huge influence in typography and popular design in the 1990s and it is one of the first digital typefaces that is featured in Museum of Modern Art (MoMA) collections<sup>42</sup>.

Trends come and go, but the designers and marketers stay up-to-date with the newest trends and designs. Lately there are few different trends emerging. In order to determine the current trends in typography, particularly in advertising, I have analysed articles from different sources (mainly online), looking at recent adverts, the bestselling typefaces and I have also conducted an international survey (Appendix B), asking professionals from all over the world on this matter. I will discuss the processed results in this part and but the raw data is presented in Appendix C.

Historically in advertising as a means of communication so called display typefaces are used for transmitting the verbal message. The appearance of the display typefaces resulted from the need for more noticeable and distinguishable typefaces in order to capture the attention of the audience. Many typefaces fit in this group but they tend to be more associative and decorative, but at the same time some of them not very legible and readable in smaller sizes and for longer passages of text. Many other text typefaces or variants of them can be used as display as long as they are suitable for presenting text messages when they are used on a larger scale and with a larger size. With the development of digital typography many historical typefaces, including display have been digitalized. Some of the modern digital typefaces or fonts are based or influenced or redesigned versions of typefaces from history but there are also a lot of complete new designs. Now we have a historical heritage of a large library of typefaces as well as the new typefaces that are constantly being developed by type foundries and designers all over the world. There are big families of typefaces that offer various weights, widths and slopes for different usage, including display variants of the same.

Nowadays we can see typefaces from all possible categories used in adverts and there are not any limits or rules for their usage. It mainly depends on the designers or advertising agencies to make a decision for the choice of typefaces. Their task is to create an advert that will serve its purpose visually pleasing enough to attract the attention of the audience and communicate with it.

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<sup>42</sup> *Template Gothic now in MoMA, [no date]. [online], [Accessed 16 August 2015]. Available from: <http://goo.gl/IrQEY3>*

In order to determine what the current trends in typography are I have been analysing content from various sources, looking at the top selling typefaces (fonts) on all major online stores, rankings and lists of best and worst typefaces online. I have also conducted an international survey asking various people that work in the field in order to determine what the current trends in typography are.

Although determining the trends and fashion is not the main goal of my thesis, I consider them to be of very high importance. The results I present will be my personal observations as well as analyses of the results from my survey.

I would like to point out that the questions in my survey are based on a similar one created by Anthony Cahalan for his thesis “Type, Trends and Fashion” from 2004.<sup>43</sup> I concluded that the results in his work were not sufficiently current as in the last decade the trends in design, typography and advertising in general have changed.

The survey consisted of questions asking the respondents for some demographic information such as gender, country of residence, age range and their primary occupation. I asked the respondents to list up to three preferred typefaces for use in various advertisements and up to three typefaces that they were their least favourite, including the reasons as to why that was the case. I also asked which typeface they had seen the most in adverts in the last 24 months and in addition to that which typefaces were seen the most in the last decade. I also asked which type foundry they believed to be the most visible currently as well as asking the respondents to make a prediction what the future trends in typography might be.

I distributed the survey online on design and typography related communities and websites. The survey was anonymous as I am aware that many people will refuse to share their personal data, so therefore I did not ask for names, specific age and their contact details but I am thankful to those who participated.

There were 45 entries from people from about 15 countries worldwide: Portugal, the United States, the Netherlands, Canada, the United Kingdom, Austria, Brazil, Sweden, Indonesia, Germany, the Czech Republic, Poland, Macedonia, Slovenia and Greece. 82% of the respondents were males and only 18% females.

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<sup>43</sup> CAHALAN, Anthony, 2008, *Type, Trends and Fashion: A Study of the Late Twentieth Century Proliferation of Typefaces*. Mark Batty Publisher.

From the respondents, 20% of them were between 16 and 25 years old, 42% between 26 and 35, 25% between 36 and 45, 11% from 46 to 59 and only 2% over 60.

As a main occupation, 67% of them were designers or visual artists, 13% typographers or typeface designers, 2% design teachers, 5% design students, 11% were design or typography enthusiasts and 2% writers.

Regarding the question which typefaces are designers' most favourite for using for different designs in advertising, the results in descending order of the top 10 were as follows: Helvetica/Neue, Open Sans, Futura, Gotham, Univers, Proxima Nova, DIN, Raleway, Roboto and Brandon Grotesque. It is interesting that all the typefaces from this list are sans serif. As regards the reason why they prefer to use those typefaces the majority of the responses are in regard to the readability and legibility, the clean, elegant and modern look as well as some of them being classics.

Regarding the question which typefaces are designers least favourite for using for different designs in advertising, the results in descending order of the top 10 were as follows: Arial, Comic Sans, Times New Roman, Helvetica/Neue, Papyrus, Impact, Brush Script, Myriad Pro, Verdana and Oswald. Here we have a mixture of typefaces from all categories but it is important to mention that the majority of them are bundled with operating systems and software. The reasons why they are their least favourite the main reasons are overused, misused, dated, ugly, boring and clichéd.

In the last 24 months the most seen typefaces in various adverts according to the results from the survey are: Helvetica/Neue, Gotham, Brandon Grotesque, Museo and Proxima Nova. Except Helvetica all the others are sans serif typefaces created in the last decade.

In the last decade, from the results of the survey the most visible typefaces in advertising in descending order are: Helvetica/Neue, Gotham, Brandon Grotesque, Futura, Proxima Nova, Myriad, Museo, DIN, Avenir, Garamond, Trajan and scripts and handwritten typefaces in general.

As regards the most visible type foundry in advertising, Linotype and H&FJ were identified as the most visible. The majority of the respondents, or precisely 37, said they were somewhat influenced by the typefaces around them in their choice of typeface, seven said that they were not at all influenced, five said that they were quite influenced and four that they were very influenced.

From the results of the survey and my observations on the major typeface retailers like MyFonts and FontShop on their bestselling typefaces (fonts) in the last few years, I can say that sans serif typefaces are the most popular. They are followed by handwritten or script typefaces which became very popular in the recent few years. Slab serifs are somehow popular but it seems that they are becoming obsolete for some reason and not very popular nowadays and they are used very little. The use of sans serif typefaces is not a new trend in advertising, of course. It is in some ways traditional, as since their appearance they were used mainly as display or headline typefaces rather than for setting longer paragraphs of text.

Another factor that might influence the presence of sans serif typefaces is the rise of the web as a medium as sans serif typefaces, due to the limitation of screen resolution, are believed to look much better on the web compared to serif.

From the analysis of the results of the survey the case of Helvetica is very interesting. It is the most favourite typeface for use in different designs by the people who use typography for advertising purposes but at the same time it is also on the top of the list for the least favoured and preferred typefaces for use in advertising by designers. It is also first on the list in the most visible typefaces in the last 24 months and also first on the list on the most visible typefaces in the last decade. It was created by Max Miedinger in 1957. It is a neo-grotesque typeface highly influenced by Akzidenz-Grotesk. The appearance is very neutral and it does not carry any historical associations or reference. It is the typeface of the “Swiss Style” or also known as International Typographic Style that emerged in the 50s and 60s of the last century. Since its appearance it has become one of the most widely used typefaces worldwide. It is an interesting fact that from the top 20 American retailers, 15 of them are using Helvetica as their corporate typeface or as their display typeface either alone or in combination with other typefaces<sup>44</sup>. The popularity of the typeface even inspired director Gary Hustwit to create a dedicated documentary for the Helvetica, featuring very famous and prominent designers (Fig. 11.2).

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<sup>44</sup> BERLOW, Sam, 2011, *The Typographic Monotony of American Retail. Fonts In Use* [online]. 2011. [Accessed 18 August 2015]. Available from: <http://goo.gl/l2m7P>





*Fig. 11.2: Helvetica used on posters for University of The Arts London (also it is the typeface of their logo created by the studio Pentagram)*

From the responses in the survey, after Helvetica, Gotham is one of the most favourite and also most used and visible typefaces. It is a geometric sans serif typeface family, created by American typographer Tobias Frere-Jones and published by Hoefler & Frere-Jones (H&FJ) in 2000. Since its appearance it is constantly highly visible and present in graphic design, corporate identities, logos, product packaging and advertising. It is considered to be a very American typeface and it was inspired by the New York architectural signage from the 1950s. The popularity of the typeface increased after it was used in Barack Obama's election campaign from 2008 (Fig. 11.3). A lot of big companies have used the typeface in their advertising and promotional material, such as Coca-Cola, Starbucks, Banana Republic and Tesla Motors others.



*Fig. 11.3: Gotham used in the iconic poster “Hope” designed by street artist Shepard Fairey for Obama’s presidential campaign*

Brandon Grotesque is another very popular typeface in recent years. It is a sans serif typeface family designed by Hannes von Döhren of HVD Fonts in 2010. It is influenced by the geometric typefaces from the 1920s and 1930s. The x-height of the typeface is very low and it makes it suitable for longer passages of text, which is not so common for sans serif typefaces (Fig. 11.4).



Fig. 11.4: Brandon Grottesque used in the “Verdi im Visier” brochures

Proxima Nova is another typeface family that has been very popular in the last few years. It was designed by Mark Simonson in 2005 as a hybrid typeface to bridge the gap between geometric and grotesque typefaces. It is one of the most used typefaces on web because of the support but also it is very widely used in advertising, including the logo of Turkish Airlines, BuzzFeed Motion Pictures and SAPO (Fig. 11.5).

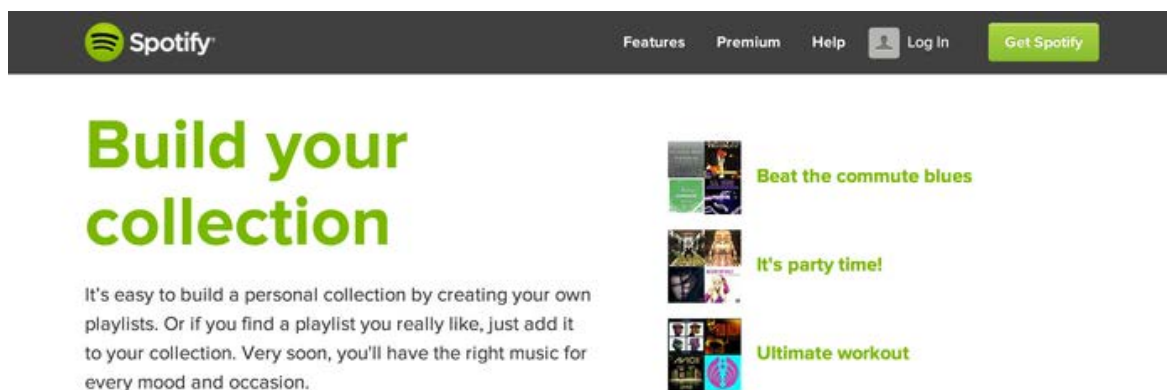


Fig. 11.5: Proxima Nova used on Spotify website

Museo are type families that were designed by Jos Buivenga in 2008. The initial family was later extended with sans and slab variants families. It quickly became quite popular typeface online and in advertising as well, possibly because some weights are free as well as the support. It has been used in advertising by various big companies such as Coca-Cola, Dell, Keep it Cornish and John McCain campaign notably (Fig. 11.6).



*Fig. 11.6: Museo and Museo Sans used in Dell XPS advert*

Futura is another typeface family preferred by designers and which is highly visible and used in advertising. It is a geometric sans serif typeface created by Paul Renner in 1927, inspired by another geometric sans serif typeface called Erbar. The typeface is inspired by the geometric shapes that represented the Bauhaus design style in the 1920s and 1930s in Germany, which was inspired by the Russian Constructivism. The typeface was an inspiration for the creation of many other prominent typefaces such as Kabel, Avenir, Century Gothic, Avant Garde Gothic, Gotham and many others. Futura is frequently seen used in various logos by famous brands like Red Bull, Absolut Vodka, AIG, Hulu, USA Today, Occupy Wall Street movement posters, Volkswagen adverts, HP adverts, all IKEA adverts until 2009, as well as in many movie posters such as *2001: A Space Odyssey*, *Happy Feet*, *Eyes Wide Shut*, *V for Vendetta* and many others. Futura is a modernist typeface, with universal character, without any nationalistic association. Since its appearance Futura has been ever present in all possible media, used in many adverts by various brands worldwide and still remains one of designers' favourite typefaces. It is one of the bestselling typefaces of all time (Fig. 11.7).

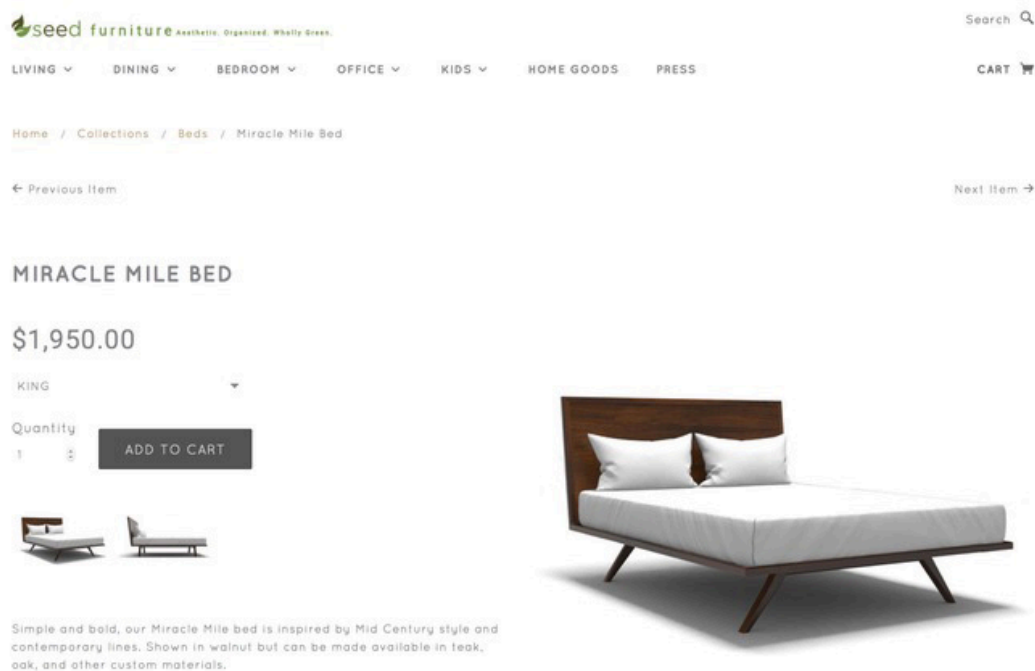


*Fig. 11.7: Futura used on music software Ableton website*

It is interesting to mention that a lot of free Open Source typefaces have become very popular in recent years. In the survey on the list of most preferred typefaces some Open Source/Free typefaces appeared like Open Sans, Raleway, Roboto, Montserrat, Lato and others. These typefaces are becoming very popular and used frequently, especially on the web as web fonts, but also they can be seen print advertising. Most of the Open Source and free typefaces can be found through Google Fonts and websites like fontsquirrel.com, dafont.com and other similar websites.

In the past, free typefaces did not enjoy have a good reputation among professional designers since they were created by amateur designers crafted without much attention to detail. In recent years big companies such as Google and Adobe have commissioned typeface families for open source projects,

designed by professional typographers and published for free on the internet. These typeface families have a range of weights, widths, stress and style. They do not differ much from the commercially sold typefaces, although some professional designers believe that they cannot match the quality of them. Of course there are still amateur typographers publishing their typefaces for free but we are witnessing more and more professional typeface designers working on open source typefaces and publishing their work for free. More and more of these typefaces are being used by professional designers, whether they are graphic designers, web designers or motion designers.



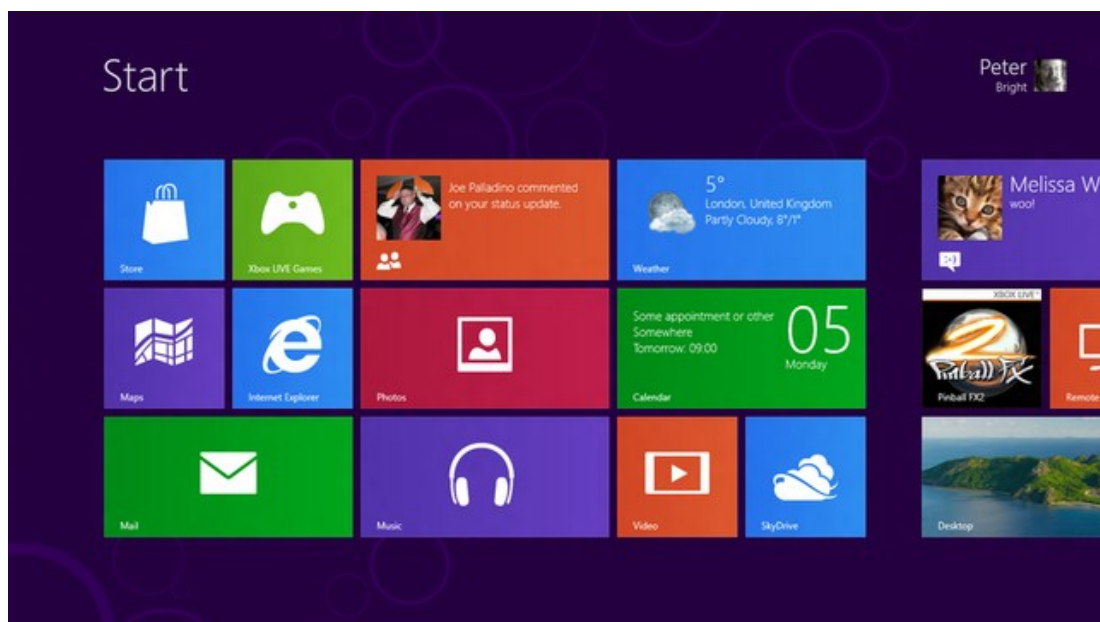
*Fig. 11.8: Seed Furniture website*

The typefaces used on the Seed Furniture website (Fig. 11.8) are Quicksand and Roboto, both Open Source and free to use typefaces published by Google Fonts. Quicksand is a sans serif typeface family designed by Andrew Paglinawan. It contains various weights as well as geometric and rounded versions. Roboto is a neo-grotesque sans serif typeface family created by Christian Robertson in 2011, commissioned by Google Fonts. It is a large typeface family that contains various weights, oblique and condensed styles. Roboto upon its release was not very well received by the critics. Stephen Coles of [typographica.org](http://typographica.org) called it “Four-headed Frankenfont” but the typeface was improved over the years, so much that he even updated his review. The typeface is the default on many Google products including their Android Operating system. Roboto became one of the most popular and widely used typefaces on the web. In 2013 slab version of the family was created.

There are various periods and styles in design that carry their own specific characteristics. Nowadays in the design world and commercial advertising any styles from the past can be seen, from Victorian inspired retro designs, through modernist and Swiss style to expressive typography. Although we cannot say that there is one specific style popular at the moment, as in everything there is some wave of style that a lot of designers are following. In recent years few different styles emerged and became very prominent.

In recent years the so called “flat” design emerged. The style is characterised by abandoning the three dimensional and realistic look of the objects that was popular a few years ago by removing some stylistic features like shadows, gradients and textures, making the objects appear raised on the surface. The simplicity of the style makes the look of the designs very modern and allows a focus on the content of the messages. The style promotes the function over form principle.

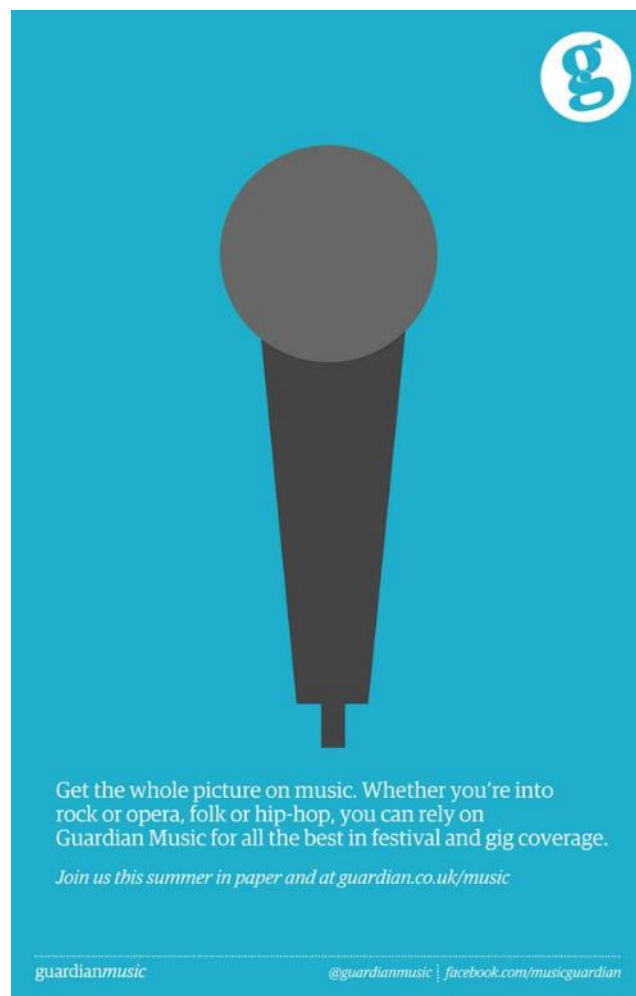
The style inspiration and origins dates back to Bauhaus which was the basis for the Swiss design style characterised with the used of grids, sans serif typography and hierarchical compositions in combination with minimalist design in which few elements, geometric shapes and bright colours were used and flat design is somehow a mixture of these styles. The style in recent years was introduced by Microsoft in 2010 with their Windows Phone 7 operating system that later emerged in all their products branded as “Metro” user interface (Fig. 11.9). Around 2013 the style became very popular and mainstream.



*Fig. 11.9: Microsoft’s Metro User Interface in Windows 8*

In terms of typography in flat design, the trends are sharp and crisp sans serif typefaces with clean lines which are easy to be read. This includes almost all the sans serif typefaces categories but the accent is mainly on the use of geometric ones. Also sometimes slab serif typefaces are being frequently used but rarely serif ones.

Flat design is very popular on the web and user interface design but it also has affected advertising in general. Although it is not as prominent in advertising as in application and web design but it is frequently seen as many companies and brands started to create adverts in this style (Fig. 11.10).

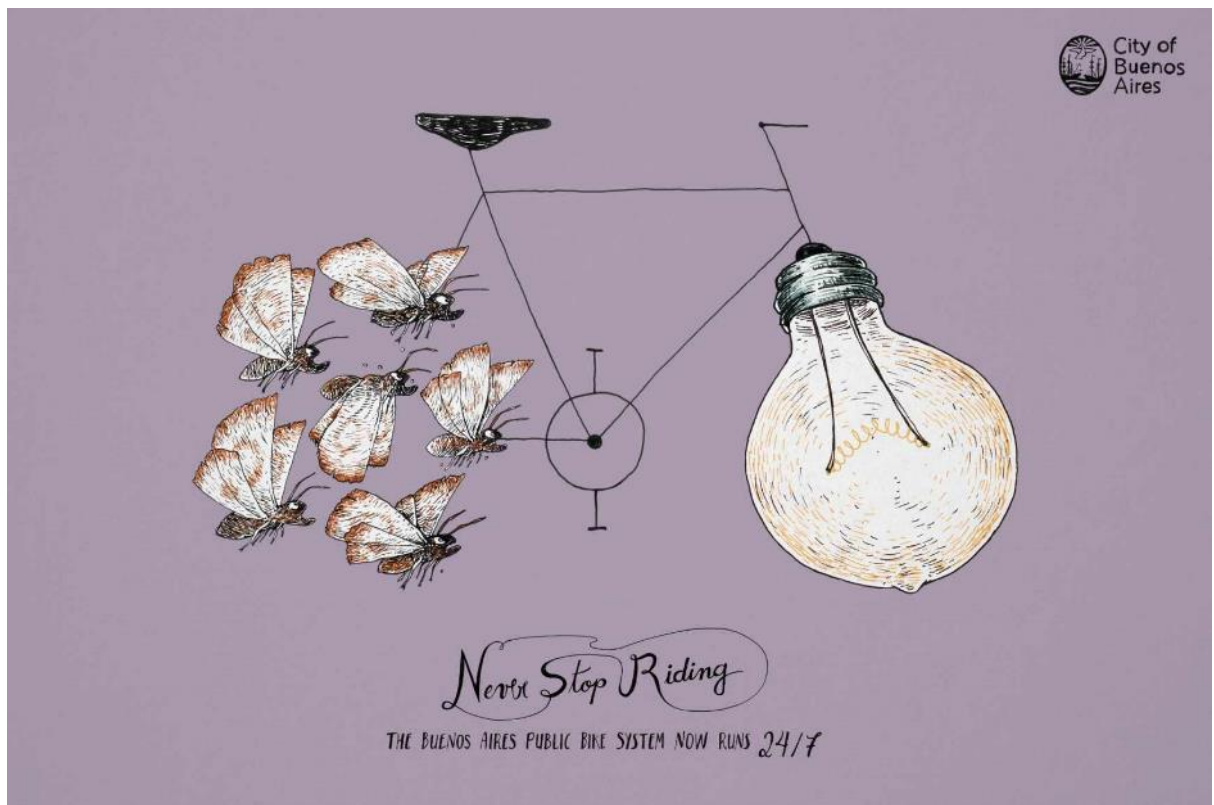


*Fig. 11.10: Flats style advert for The Guardian music section of the website*

In recent years, in advertising handwritten and hand-drawn typefaces became very prominent and frequently used. This due to the need to personalize design and make it look more personal and friendly to the customers and to show that the companies actually care for their clients. The improvement of the OpenType standard which allows a lot of characters and glyphs to be added to typefaces



helped to improve them so they do not look like typefaces. Their weights and sizes are not regular and they look like an actual handwriting rather than typefaces. They are often used in combination with retro looking images, like photographs from analogue and Polaroid cameras or illustrations in such retro style.



*Fig. 11.11: City of Buenos Aires advert for their public bike system*

On the figure (11.11) there is an advert for City of Buenos Aires public bike system created by La Comunidad agency. In the advert handwritten typography is used to display their tagline and message in combination with retro inspired drawing/illustration. It gives the advert a very personal and friendly look, encouraging the viewers to use the public bike service.

Another recent trend in typography that is becoming popular is mixing and matching different typefaces, creating typographical compositions. Usually in this technique the typefaces are from diametrically opposite categories and styles but when they are combined together the result can be very striking and give some handcrafted but at the same time artistic look. This style similar like hand lettering is also focused on creating a retro appearance and mood in the design. The style is very popular on the web but also it started to grow in print advertising as well.

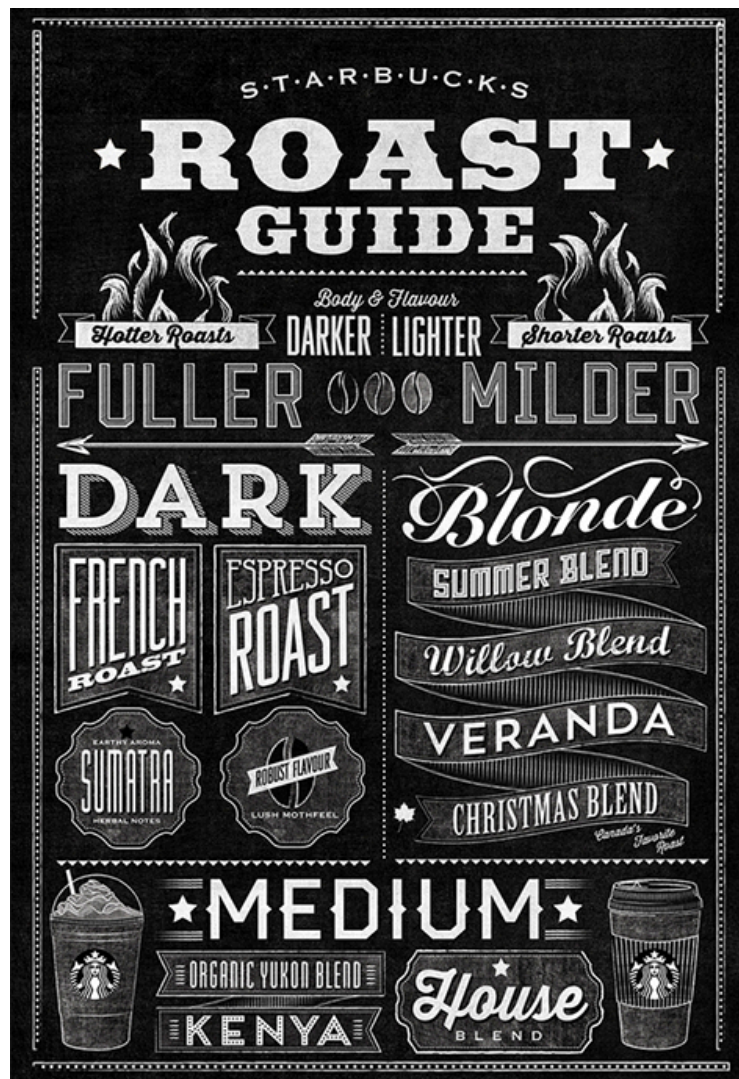


Fig. 11.12: Starbucks Roast Guide

The figure (11.12) is example of mix and match typography in an advert for Starbucks created by Jaymie McAmmond. The content is presented with various typefaces, ranging from sans serif to decorative ones. They are shown in white colour with a chalk like look on a background like blackboard. It gives the advert very personalized and friendly appearance but at the same time very retro, like it is from the past but still modern at the same time.

It is important to mention that in recent years larger and bigger typefaces are being used, mainly for headings and this trend can be seen especially on the web, where we see typeface used in very large sizes like never before. With this a lot of accent is put on the content rather than aesthetic and making sure that the texts are visible and readable. The use of large typefaces on the web is really effective for the headings because it helps the readers quickly to digest what the content is about.

Large typefaces are not excluded from print adverts as well. They are frequently used in them and this is not something new because ever since the appearance of advertising as a technique to sell and promote, larger and bold typefaces or better to say display are being used because of the need for them to be clearly visible, readable and attract the viewers' attention immediately and encourage them to react (Fig. 11.13).



*Fig. 11.13: Need Supply adverts using Trump Gothic typeface*

In current design and advertising there are various and different styles and trends but those that I have mentioned are some of those more prominent in the last years. Creative advertising is now using almost every possible tool and technique to attract the audience to react to their promotional activities. Now there are so many available resources, styles, techniques that are being used by designers to create appealing adverts. Typography is one of those resources and I can see that now we have huge number of typefaces that could be used for different purposes.

As regards what the future trends are going to be, I asked this question in my survey. Some responses were that the future trend in typography will be the use of classic typefaces. Many responses predicted that more handwriting and script typefaces will be used and created. Some predicted that there will be a shift towards the heavier typefaces. Some predictions are that even more light and clean sans serif typefaces will be popular in future and minimalistic design. No one can predict the future trends in typography for advertising but one thing that we can be sure is that it will continue to evolve and develop in future.

## **12. Use of typography for advertising across various media**

Advertising has many shapes and forms and can be executed in different types of media. Advertisers use all media types in order to attract the interests of the audience in order to sell a product, service or promote a cause. Advertising in the modern age is divided into two major groups, traditional and internet advertising, but here I can add ambient advertising as a separate category. Traditional advertising can be categorized as print (including direct mail), broadcast, and telephone. Online advertising uses the internet for promotion and can be categorized as display advertising, search engine optimization (SEO), social media, email and mobile advertising. Ambient advertising involves placing and executing advertisements in unusual places with different manner and it can involve traditional media as well as online advertising.

For the purpose of my work, I will take into account the media that involves typography and creative use of it in order to promote and will leave out the tools and media that do not use typography. The use of typography for advertising purposes is slightly different than other uses. I would also want to mention that many companies have corporate typefaces, whether customized or commercial, defined in their design manuals which they use for advertising and often limiting the creative designers in the choice of the typeface with their defined one. Other companies and organizations are more liberal in terms of the choice of the typefaces, allowing creative professionals to choose which typeface they will use in the promotional materials. Either way, typography used in advertising is still the main tool for transmitting the verbal message to a wider targeted audience.

### **12.1 Traditional advertising**

In traditional advertising, the use of typography as a visual communication tool for the purpose of it can be seen mainly in printed media and in broadcast, particularly in TV advertisements. There are numerous types of form and media channels that are used in traditional advertising, but I will provide the most common in which typography is being used.

There are different types of printed media used for advertising and promotion, ranging from posters, billboards, brochures, catalogues, flyers and pamphlets, adverts in newspapers and magazines, direct mail to shirts, bags, and other types of media. All of them are used in order to promote certain events, products, services and causes. Typography takes a great part of these promotional materials and it is one of the most important tools for communication with the

audience, particularly in transmitting the verbal part of the message. I will provide examples of use of typography in the most common media types in contemporary advertising and promotion.

Posters are one of the most commonly and widely used types of advertising forms. They are used for variety of purposes as a tool for communicating messages to a wide audience. Depending on their purpose advertising posters can be classified as for consumer products, services, propaganda and politics, movies, events, travel, education and other purposes. Although the poster as a means of promotion appeared a long time ago, it became widely used by the end of the 19<sup>th</sup> Century which is often referred as the golden age of posters. The use of posters as advertising tool declined after the First World War because new media for advertising appeared such as billboards, radio and television. In the 1960s it became popular again and since then it has been widely used alongside other types of advertising media. Posters are placed everywhere, indoors and outdoors on different places where they can capture the attention of the viewers. Posters generally are combination of graphic (image, illustration etc.) and typography although sometimes there are purely graphical or typographical posters. I would take into account the use of typography in posters from recent years as I have already referred to a number of historical examples.



*Fig. 12.1: Poster for São João Porto*

The figure above (12.1) is a poster for the São João cultural event in Porto. São João is the patron saint of Porto and on that event many people all over the world come to celebrate and party. The typeface used in the design is Trio Grotesk, a typeface designed by Florian Schick as a revival of Kaart Antieke from 1909. The way that the designers at studio Dobra combined the typeface with the colourful circular graphic elements, overlapping the typeface, reduces the clarity slightly but at the same time it integrates the typeface.



*Fig. 12.2: Jazzdor Festival posters*

In the above figure (12.2), a series of posters placed next to each other are displayed for the international music festival Jazzdor. The posters are designed by the French studio Helmo. They have opted for the typeface Bureau Grot, condensed and bold style set all in capital letters. The placement of the typeface is slightly unconventional. The whole outcome of the poster as an advert is an eye-catching visual in which typography is one of the main elements in it, presenting all the necessary information to inform the viewers about the event but at the same time being a key visual element.

Billboards are another type of media widely used for advertising purposes. They are very similar to posters with the function they perform but the difference is the size, which is larger. Usually they are placed in big cities, busy roads and other public places where the frequency with which people pass them is high. They are often extended and customized in creative ways. They are designed in such way to capture the attention of the viewers in a very short time and make them very memorable. The visuals on the billboards are usually eye-catching and featuring very short but powerful slogans. The typography used on billboards is slightly different than in other forms of media and features usually large and bold letters with very high readability in order to allow the viewers to read and process the message very quickly. This is very important especially for those billboards that are placed on highways and motorways, where the viewers need to be able to read the message while driving at high speed on the road. In most countries their placement has been regulated. There have been many controversies surrounding the use of this type of medium as it is often believed that they distract the viewers' whilst they are driving or spoil the look of cities and places. Digital billboards that display adverts which change every few seconds are also very common, especially in bigger cities and other busy and crowded places.



*Fig. 12.3: Ford Focus billboard advert in Stockholm, Sweden*

In the figure (12.3) above a billboard advert for Ford promoting their new Focus model of the vehicle in Stockholm, Sweden is displayed. The typeface used on this billboard is Antenna by Font Bureau, set in capital letters for the title and lowercase bold letters for the slogan, including the price displayed with bold letters/numbers. The text displayed on the ad is very short and the size of the letters is very large due the need for the information to be perceived and processed by the viewers very quickly when they are driving. The choice of the typeface is well considered and it serves its purpose because it is very clean, readable and noticeable from a distance. The white choice as a colour on dark background also improves the readability as well.



*Fig. 12.4: Billboard for Nestlé Ricoré*

In the figure above (12.4) a billboard advertisement for Nestlé's Ricoré coffee beverage mixed with chicory is displayed. The advert is in France and (of course) in French, where the product is primarily popular. It is designed by Publicis, one of the largest advertising agencies worldwide. The advert is placed in an urban area, next to a public transportation stop where the frequency of people who are passing by on a daily basis is high. It is a classic advert that displays a photograph of the product on one side accompanied with a tagline and slogan on the other. The typeface used in the advert is Kefa, a modern slab serif typeface designed by Jeremie Hornus. The style used in this advert is the heaviest variant which makes it readable from long distance. The dark brown colour of the text also improves the readability on the light background but at the same time is compatible with the product branding and creates association with the colour of the drink.



Flyers and leaflets are forms of printed media widely used for advertising purposes. Flyers are cheap to produce and usually make use of low quality print on cheap, low quality paper. They are mainly used as a small scale form of advertising when a small area needs to be covered. Leaflets by the function they perform are very similar to flyers but usually they are printed in full colour and better quality paper. Flyers and leaflets can be in various sizes but usually not larger than A4 they are used to promote various events, products, services or causes. They are usually handed out to people in public places or left out in popular places so that people can take them or they are often distributed via direct mail or inserted in newspapers and magazines. In terms of typography, on flyers and leaflets as in other forms of media various typefaces are used. If the quality of paper and print is low then designers should be cautious in the choice of typeface and make sure that the typeface will fulfil the typographic clarity requirements.



*Fig. 12.5: Flyer for World Food Festival in Rotterdam*

The figure above (12.5) shows a flyer or leaflet for the 2013 World Food Festival event in Rotterdam. The promotional material is designed by Das Buro and the typeface that they have chosen is Azo Sans by Rui Abreu as the main typeface across all of the promotional materials about this event, alongside handwritten lettering. The bright colours of the typeface in combination with the other visual elements gives the advert very fresh look and at the same time creating visual association and corresponding to the nature of the event.

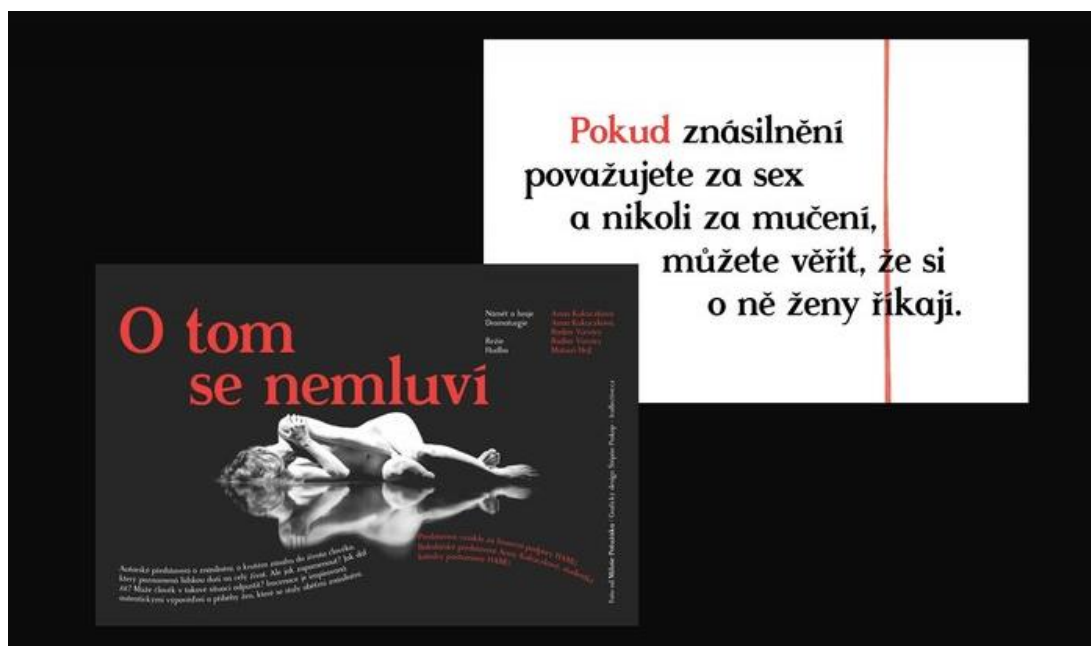


Fig. 12.6: “O tom se nemluví” flyer

The above figure (12.6) presents a flyer for “O tom se nemluví” a theatre production about victims of rape at the Experimental Space NoD in Prague. The flyer or leaflet is designed by Stepan Prokop and it is printed on both sides with black, white and red. The typeface used in this promotional material is called Rasmus, designed by Markus John. The visual elements in combination with the typeface and the colour scheme create a very strong message which corresponds to the nature of the theatre play.

Brochures or pamphlets are a type of promotional printed media often used for advertising purposes. Their main functions are to describe a given product or service, provide instructions, promote events, act as tourist guides etc. Brochures are not so-called throw-away printed media publications and are meant to be kept longer term. Most commonly they are high quality prints on thick or glossy paper, printed on a single sheet and folded in order to create panels. There are bi-fold brochures that create four panels, tri-fold brochures that create six panels and brochures with even more panels if the sheet of papers is large. There are other methods of folding such as z-fold, c-fold etc. Brochures created from multiple sheets are usually stitched or stapled on the folding edge and create multiple panels or pages but not more than 48. The purpose of the brochures is to inform, educate and persuade the audience but at the same time to provide more detailed information about what is being advertised or promoted. Typography plays one of the main roles in the communicative process by providing the information in written form.



### Kensington Palace

Explore the enchanted world of Kensington Palace where nothing is quite as it seems. This programme looks at the lives of the seven princesses in *The Enchanted Palace* exhibition, their loves, trials and tribulations. From the romantic Princess Charlotte visiting her troublesome mother to Princess Margaret posing for photographer Cecil Beaton, Kensington's walls still reverberate with the fascinating tales of the women who have lived there.

Kensington's more hidden histories are also explored with talks and workshops on the secrets of Georgian London, the strange tale of Peter the Wild Boy and access to the spectacular Royal Ceremonial Dress Collection.

Join us in taking a closer look at our enchanted palace and its fascinating histories.

## Scandals wild boys sex & frocks



**QUEEN CAROLINE: KENSINGTON PALACE'S FIRST QUEEN OF HEARTS**  
Evening Lecture  
With Lucy Worsley, HRP Chief Curator

Date: Tuesday 21 September  
Time: 6.30pm - 8pm  
Cost: £12 / £10 HRP members

Back by popular demand this talk looks at the life and passions of Caroline, wife of George II, Britain's most under-rated queen consort. A German immigrant, fat and funny, she was quick to laugh and cry, and preferred discussing philosophy to taking part in court ceremony.

Lucy Worsley will describe the tremendous and moving trials of Caroline's life and how she overcame them in the palace where they unfolded. It coincides with the publication of Lucy Worsley's new book, *Courtiers: The Secret History of Kensington Palace*, which uncovers the scandals of the Georgian court.

This event includes a drinks reception.



**CHARLOTTE: THE TRUE ROMANCE OF THE PRINCE REGENT'S DAUGHTER**  
Evening Lecture  
With James Chambers

Date: Wednesday 6 October  
Time: 6.30pm - 8pm  
Cost: £12 / £10 HRP members

At the beginning of the 19th century Princess Charlotte was the only popular member of the otherwise mad or debauched Royal Family.

Author James Chambers tells the poignant - yet often hilarious and eventually tragic - story of how the first "People's Princess" emerged merry and confident from a childhood so farcical and discordant that it would have turned anyone else into a suspicious recluse. How she defied her father to marry the heroic Prince Leopold of Saxe-Coburg, said by Napoleon to be the handsomest man that ever set foot in his palace, and how her death broke her husband's heart, and created the succession crisis that led to three rapid royal marriages and the birth of Queen Victoria.

This talk is part of our seven princesses series exploring the lives of the princesses from *The Enchanted Palace*.

This event includes a drinks reception.

Fig. 12.7: *The Historic Royal Palaces brochure*

The figure above (12.7) shows a brochure created for Historic Royal Palaces, a cultural heritage charity that is protects and maintains certain historic sites in London. The brochure is designed by the studio We Made This. They have used the slab serif typeface Farao designed by Czech typeface designer František Štorm in combination with Gotham for the body text inside. On the front page the designers used bright colourful letters on dark background of seven creating an eye catching typographic visual.

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*Fig. 12.8: The Clock brochure*

The figure (12.8) shows a bi-fold brochure promoting Christian Marclay’s film, *The Clock*. The film is 24-hours long and features segments from history of film which show clocks, watches, clock towers and other timepieces. The designer Boris Meister went for a complete typographic solution mainly because he thought it would be unrepresentative and ineffective to use a few random stills from a 24-hour long film. The typeface that he used in the design is *Neuzeit Grotesk*, a classic typeface designed by Wilhelm C. Pischner in 1932. On the front page of the brochure on a dark blue background the movie title is written multiple times across the length of the brochure, with the letter “L” customized to resemble the hour and minute hands, creating very appealing and clean look of the brochure.

Catalogues as a publication are part of the traditional printed media. They contain lists of items, products or services that are being offered for mail, telephone or online orders. Catalogues can also have an informative character about a company, organization, event or even a place, containing a detailed overview, programme or plan. The main purpose of the catalogue is to inform and promote something to a wider audience. Catalogues can have various formats, which mainly depend on the customer who is ordering it, and they are usually high quality full colour prints on luxury paper. Catalogues mainly contain images of the offerings alongside a description and details about them.

The typography is being used to inform and provide these details of what is on offer. Often the text in catalogues is set with small print letters and therefore readability and legibility have to be taken into account.



*Fig. 12.9: Von Dutch summer collection catalogue*

The above figure (12.9) shows a summer collection catalogue for the apparel fashion brand Von Dutch. The typefaces used in this catalogue are Clarendon for the headings and Trade Gothic. The two classic typefaces combined with black, orange and beige colour scheme of the catalogue give the catalogue a vintage and masculine look and an appearance which corresponds to the nature of the brand.

# VT1300CX

## FURY

<b>Engine</b> Type: Liquid-cooled SOHC 52° V-twin Bore x Stroke: 89.5 x 104.3mm Compression Ratio: 9.2 - 1 Max. Power Output: 42.5kW / 4,250 min-1 (95/1/EC) Max. Torque: 107Nm / 2,250min-1 (95/1/EC)	<b>Chassis</b> Dimensions (LxWxH): 2,275 x 900 x 1,150mm Wheelbase: 1,805mm Trail: 90mm Seat Height: 678mm Ground Clearance: 125mm Dry Weight: 309kg
<b>Suspension</b> Front: 45mm telescopic fork with 130mm stroke and 102.4mm axle travel Rear: Monoshock with adjustable rebound damping and 35-position spring preload adjustability, 95mm axle travel	<b>Brakes</b> Front: 336mm single disc with twin-piston calliper (*Combined 3-piston calliper and ABS) Rear: 296mm disc with single-piston calliper (*Combined twin piston and ABS)
<b>Fuel System</b> Carburation: PGM-FI with automatic enricher circuit Throttle Bore: 38mm Fuel Tank Capacity: 12.8 litres	<b>Tyres</b> Front: 9-spoke cast aluminium 90/90 R21M/C (54H) Rear: 7-spoke cast aluminium 200/50 R18M/C (76H)



*Fig. 12.10: Page exempt from Honda Motorcycle catalogue*

The above figure (12.10) shows a page extract from a Honda Motorcycle catalogue. The catalogue has very clean and modern look using Akzidenz-Grotesk, Neue Helvetica and Futura to display the text. The model number of the motorcycle is displayed with large letters and the name of the model with smaller letters below it. In the top right corner the model's specifications are displayed in detail and an image of the product is featured on the bottom part of the page.

Adverts in newspapers and magazines are another traditional and widely-used form of advertising. They can be further categorized as classified and display advertisements. Display newspaper adverts appear on the same pages as editorial content or on pages next to it and usually they are used by large businesses or organizations, printed in full colour and will be costly. The size of this type of advert varies a lot ranging from custom sizes to quarter page, half page or even full pages. Display newspaper adverts are used to promote products, services, events, causes etc. On the other hand classified newspaper advertising is usually displayed in a separate section of the paper; most of them are text only with limited options for typefaces. Sometimes, however, there are classified display adverts which are cheaper than the display newspaper adverts. Classified ads are usually used for personal or individual needs such as sale of a property, vehicles etc.

THE NEW YORK TIMES, MONDAY, JANUARY 6, 2014



CBS FILMS and STUDIO CANAL wish to acknowledge THE OVER 400 WRITERS, CRITICS and BLOGGERS who have named 'INSIDE LLEWYN DAVIS' ONE OF THE BEST PICTURES OF THE YEAR

Erica Abel, THE HUFFINGTON POST • Simon Abrams, THE VILLAGE VOICE • Nathan Adams, FILM SCHOOL REJECTS • Thelma Adams, TANDU MOVIES • Jeff Ader, FILM SOCIETY OF LINCOLN CENTER • Kaleem Aftab, THE INDEPENDENT • Carlos Aguilar, INDIEWIRE • Joseph J. Aird, AZ WEEKLY • AJ Alexander, THE PATRIOT LEDGER • Aurélien Allin, CINEMATASER • Ethan Alter, TELEVISION WITHOUT PITY • Joel D. Amos, MOVIE FANATIC • Melissa Anderson, ARTIST MAGAZINE • John Anderson, THOMPSON ON HOLLYWOOD • Geoff Andrew, SIGHT & SOUND • David Anson, LOS ANGELES FILM FESTIVAL • Tara Aquino, COMPLEX • Frank J. Arilla, NEW YORK COOL • Dennis M. 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Smith, INDIEWIRE • SAN FRANCISCO BAT GUARDIAN • STAR TRIBUNE (staff) • Melissa Starker, THE COLUMBUS DISPATCH • Marlow Stern, THE DAILY BEAST • Dana Stevens, SHANE STONE, ANKARDS DAILY • Jay Stone, CALARY HERALD • Bob Strass, LA DAILY NEWS • Peter Suderman, THE WASHINGTON TIMES • Glenn Sussel, HOW MAGAZINE (staff) • THE DISSOLVE (staff) • THE HUFFINGTON POST (staff) • THE MAGAZINE (staff) • Rob Thomsen, THE CAPITAL TIMES • Anne Thompson, INDIEWIRE • Gale Topp, THE PLAYLIST • Peter Travers, ROLLING STONE • Sidle Tremblay, LE DEVOIR • Livorn Trio, METRO • Gene Tringali, THE OXFORDIAN • Ann Turan, LOS ANGELES TIMES • Kent Turner, FILM-FORWARD • TV GUIDE (staff) • UNDER THE RADAR (staff) • Genevieve Valentine, PHILADELPHIA WEEKLY • Kelly Vance, LAST BEST EXPRESS • James Verniere, BOSTON HERALD • Robert Vigilia, FLIXIST • Chris Vognar, THE DALLAS MORNING NEWS • Dave Voigt, TONIGHT • Sam Waisband, THE VILLAGE VOICE • Max Weiss, BALTIMORE MAGAZINE • Elizabeth Weitzman, NEW YORK DAILY NEWS • Robert Weisbaum, THE STAR-LEADER • Joe Williams, ST. 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THANK YOU.

Fig. 12.11: Inside Llewlyn Davis Advert

The above figure (12.11) shows a full spread advertisement on two pages in The New York Times newspaper for the movie *Inside Llewlyn Davis*. The advert contains a segment image from the movie in the top part but the rest of it is typographic. For the headings the italic version of the typeface Industrial 736 by Bitstream is used which is a variant of an Alessandro Butti classic typeface from 1908 named Torino. Almost three quarters of the space is used for displaying the credits of more than 400 writers, critics and bloggers and people who acknowledged the movie in some way. This text with the names of the people is set in Alternate Gothic from 1903 designed by Morris Fuller Benton. This is a very unconventional presentation of a movie advert but at the same time it is very clean, engaging and eye catching. The text is set in hierarchical order and providing some information about the movie and at the same time thanking everyone who reviewed the movie.



*Fig. 12.12: Andreas Feininger newspaper ad*

By way of contrast, the above figure (12.12) shows an advert for an exhibition of photography by the American artist Andreas Feininger. The small advert was published in the newspaper *Süddeutsche Zeitung*, the largest German national newspaper. The advert is entirely typographic set with DIN which shows the name of the artist, dates and duration of the exhibition, and the name of the museum as well as its website. The advert has clean and minimalistic look with the black coloured letters set against a yellow rectangle. The colour combination is also very noticeable too. The size and the style of the advert in some way resembles the features and characteristics of a classified advert.

Television adverts are part of the broadcast media (alongside radio advertising) and they are one of the most common types of advertising. Usually they are shown on privately owned television channels and the revenue generated from the advertising is one of the main sources of their funding. The length of the adverts can vary from a few seconds to even a few minutes. Television adverts are considered to be one of the most effective forms of communication. Adverts which are broadcast on TV can be created using various techniques, such as videos captured by camera, motion graphics, 2D animation, 3D animation or combination of them. Typography is an integral part of TV adverts as it is used to convey messages, statements and information



about the advertised product or service. In TV adverts typography has a new dimension available to it as it is possible the text to move and be animated.

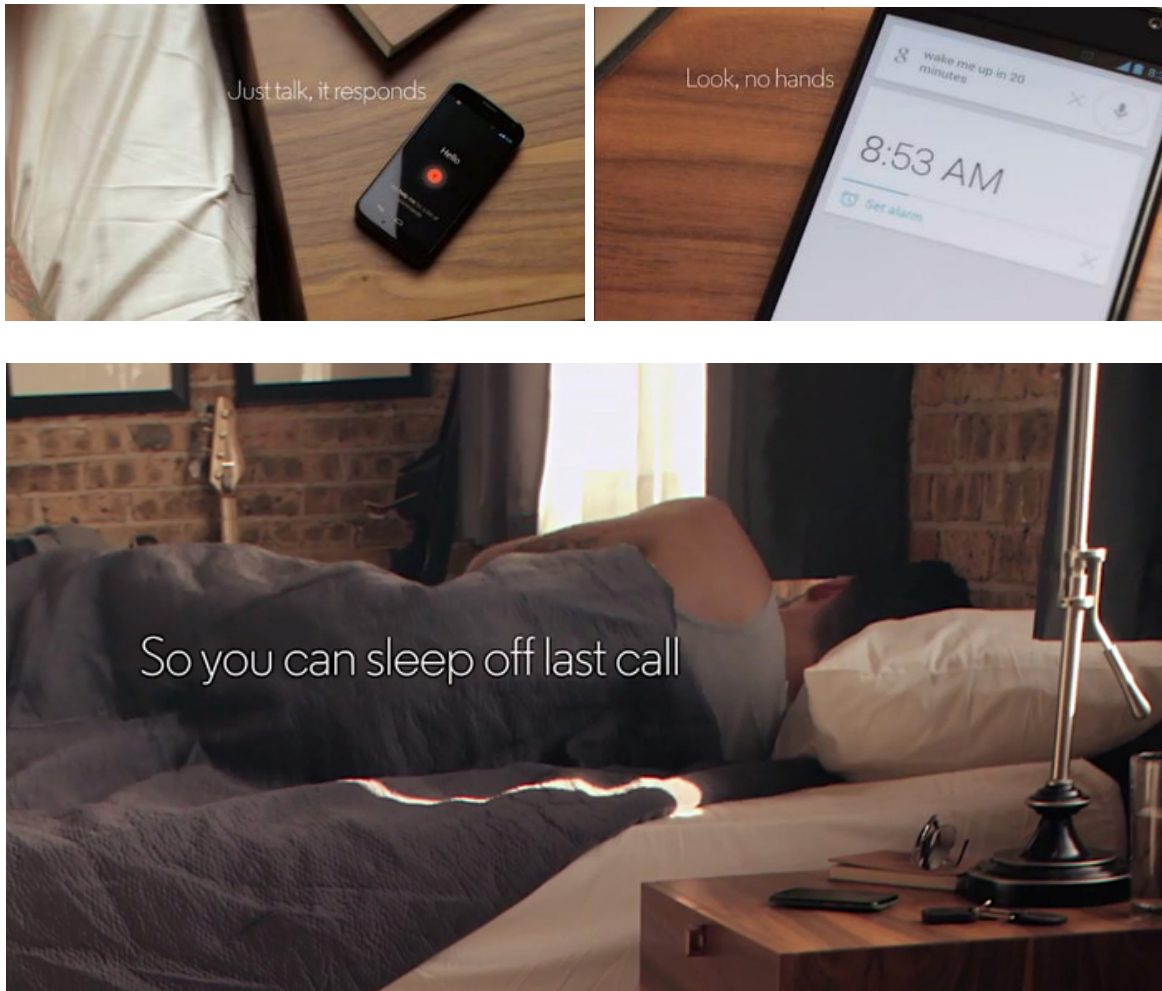
Another type of advert that are present in TV media are so-called overlay adverts which are essentially banners that appear during programmes. They are mainly used to advertise what is next on the channel but often they are used for commercial purposes. Mainly these type of adverts are typographic.



*Fig. 12.13: Sol & Mar Lidl TV advert segments*

The above figures (12.13) display segments from an advert “Sol & Mar” on TV for the supermarket chain Lidl, for an Iberian week, promoting Spanish and Portuguese food and drinks. The advert was in German and aimed at the German market. In the space of 30 seconds the advert used many typefaces including Bombshell, Rolling Pen, Neue Helvetica, Stymie and Populaire to display words that created associations with the culture of both countries. At the end of the advert for the tagline the typeface Stymie was used in various styles and weights with texture on top of it to provide the main message of the advert, just before

the brand of the logo was shown. Multiple various typefaces were used in order to create an association with the words that were being displayed and resembled their meaning. Typography in this advert plays an important role alongside the other visual elements such as music, narration, scene sets, acting, costumes etc. The script style typefaces give the messages much more personalised appearance creating friendly and cosy mood.



*Fig. 12.14: Motorola Moto X Always Ready advert segments*

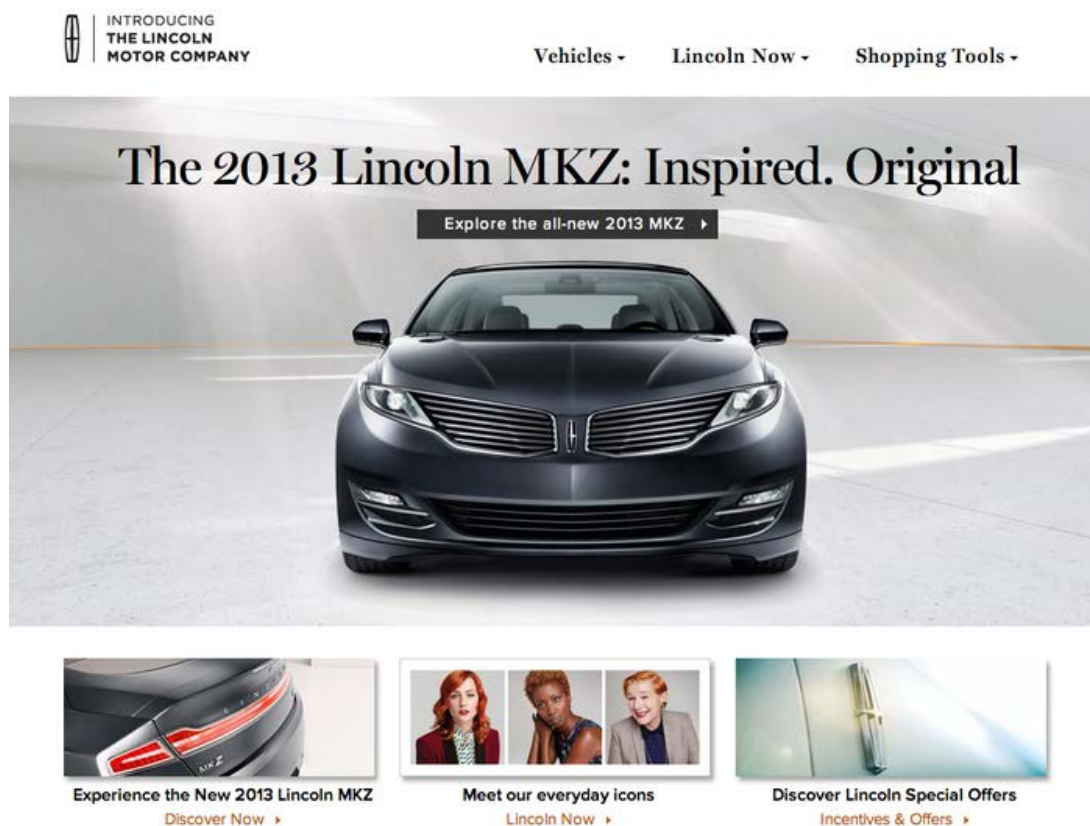
In the figure above (12.14) segments from Motorola Moto X “Always Ready” TV advert are displayed. The goal of the advert was to promote voice commands functionality for the built in personal assistant, without touching the device. In this 30 second advert the typeface A2 Regular was used to display the supportive messages alongside the other sound and visual elements. The geometric sans serif typeface itself has clean and modern look but at the same time is very readable.

## 12.2 Online advertising

Online advertising, often known as internet advertising, is the form of advertising that uses internet technology to deliver advertising messages to its target audience. It includes various types of promotional websites, display advertising, search engine advertising, social media, email and mobile advertising. It is similar to traditional advertising and it also involves the advertiser which is a company, organization or person that is advertising something, the designers or advertising agencies that are creating the advert and the publisher that delivers the advert to the audience. The difference between online advertising and traditional advertising is that the adverts are not printed on paper; rather, they are stored on servers and shown on a display screen. The revenues that are being generated from online advertising have increased in the last few years and all sectors wishing to promote their products, services and causes are using online advertising. The advantages of online advertising in comparison to traditional advertising are usually lower costs, the ease with which advertisers can measure the audience response (as for example by knowing how many people clicked on what is being advertised), the interactive nature of the format of such adverts (through the ability to embed links, images, text, video and sound), the ease with which an audience can be targeted based on their location, interests etc., and the fact that the adverts can be delivered immediately once they have been created. Of course, online advertising is not perfect and can have its disadvantages. Many users of the internet will often use ad blocking software on their computers and mobile devices and online advertising is often the subject of controversies regarding phishing, spam, malware and privacy concerns. I will examine online advertising techniques that involve typography in the communication process.

Websites are a type of media created by using Hypertext Markup Language (HTML, XML) distributed by the Hypertext Transfer Protocol (HTTP) and accessible via a public Uniform Resource Locator (URL). Some websites are created to be informational but others aim to generate income in some way. The Web as a medium is used by advertisers in many ways. Some websites will sell advertising space (for display advertising) alongside their content, while others are e-commerce websites selling products, corporate websites promoting companies or organizations and promotional websites. Promotional websites are dedicated websites that promote and advertise certain products like clothes, household items, food, books, movies, games, services, events, places or causes. The new web technologies allow the creation of interactive websites that involve many multimedia elements including typography. Companies will try to stand out from the competition by designing visually appealing unique interactive

websites to promote and sell their products and services. With the development of web typography designers have been able to explore new frontiers in web design.



*Fig. 12.15: Lincoln MKZ promotional website*

The above figure (12.15) shows a promotional website for the Lincoln MKZ luxury car created by Team Detroit creative agency in 2013. For displaying the text they used the typeface Miller by Font Bureau for the headings and Proxima Nova by Mark Simonson for the body text. Miller is a modern revival and variant of Scotch Roman, a classic typeface designed by William Miller. It is a transitional serif typeface with Scottish origins which was very popular in the United States in the 19th Century and it is associated with American culture. The typeface has a classic look, giving the brand a sense of establishment, elegance and luxurious appearance. Proxima Nova, the typeface used for the body text is a very modern geometric sans serif typeface with a clean and friendly look which is proven to be highly readable and legible when it is used onscreen. The colour scheme of the promotional website is black and white which is considered to be an engaging, powerful and elegant colour combination. The purpose of the website is to promote the car as an entry level of luxury vehicle to a specific group of consumer like business people, executives and people who are willing to drive more luxurious cars in general.

The website performs its function very well and sets up a very luxurious and elegant feel and look. The choice of the typefaces is very appropriate and fits very well with the style of the product and the brand itself.



*Fig. 12.16: Fanta Klassik German promotional website*

The above figure (12.16) shows the home page of the Fanta Klassik promotional website. For the 75th anniversary of the product Coca-Cola Germany decided to create a special edition of the beverage with the original ingredients packed in glass bottles with a retro look resembling the design from the 1950s by Raymond Loewy. The drink was created in 1941 at the headquarters of Coca-Cola in Nazi Germany because at that time there was a trade embargo and they were unable to import the ingredients for producing Coca-Cola; so, ingredients that were available were used to produce the drink. For this promotional website the main typeface that is used is Souvenir in combination with Populaire and Gotham. Souvenir is old style serif typeface designed Morris Fuller Benton in 1914. The typeface is often associated with the 1970s when it became extremely popular and overused. As for the Fanta Klassik website it suits its purpose giving the retro feeling and look in combination with the other visuals as well as the colours.

Display advertising is a type of advertising that is shown on web pages in various formats and contains images, text, video, audio or flash animation. The display adverts come in different shapes and formats. Display adverts are quite similar to newspaper and magazine adverts in traditional media. The most common and widely used display adverts are web banner adverts. Commonly they are rich media files that contain data. They can be statically positioned, rollover adverts, overlay adverts or displayed on the page before the content.

Display adverts are used to advertise variety of different products and services online. These adverts are stored on servers and there are different methods for pricing these types of advert such as Click-through rate, Cost Per Click, Cost Per Impression, Cost per Sale and others. Typography plays a very important role in display advertising as it is used to deliver messages to the viewers and create an initial interest about what is advertised.



*Fig. 12.17: ModCloth web banner*

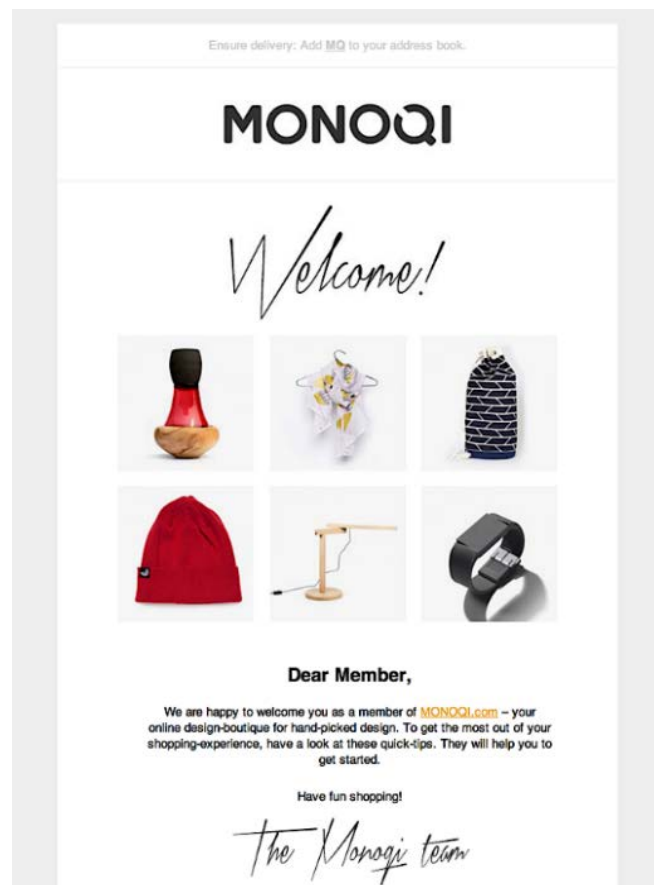
In the above figure (12.17) a banner for the online retailer ModCloth that specialises in vintage or retro inspired female clothing is shown. In this advert designed by Emily Craig the typefaces League Gothic, Kailey and Brandon Text are used. The three used typefaces were published in the last few years but the way that are used, their colour and combination with the other visual elements like photography and backgrounds give the advert a retro look. The whole outcome of the advert is a cosy and friendly looking advert that is suitable for its target group.



*Fig. 12.18: The Open & Closed Project banner ads*

Figure (12.18) above shows classic examples of static typographic banner adverts for activist Joe Clark. The banners were designed by Antonio Cavedoni in which he used Christian Schwartz's typeface Amplitude published by Font Bureau in 2002. The banner shows the title of the project alongside a tagline and icon graphic. The way the banner is designed makes it very readable for the audience.

Email advertising is another common form of online advertising that is widely used. It is very similar to direct mail in traditional advertising. It involves the distribution of a commercial messages via email to current and potential customers. This type of advertising is used to improve the relationship between the brand and their customers by being in direct contact, to increase customer loyalty and to attract new customers by asking people to subscribe to their email newsletters. These emails contain announcements about new products, events or just updates about the company. Typography is one of the main communication tools in email advertising accompanied with images. The advantages of email advertising are that the companies can track if the promoted product has been sold, the costs of distributing them is very low, they can be distributed much faster than traditional direct mail advertising, they can have a large customer base of those who have subscribed to receive the emails – especially useful as most people check their emails a few times per day. The main disadvantage is that sometimes this type of emails are filtered and go into the spam mailbox.



*Fig. 12.19: Monoqi welcome email*

Figure (12.19) shows a welcome email by German retailer Monoqi which sells designers products. The handwritten typeface Xtream is combined with Gotham to deliver the content of the email. The black and white combination is

very clean and elegant. The typeface Gotham used for the body text of the email is very readable and legible. The images of various products arranged in a grid give the idea about the products that are being offered by the retailer.

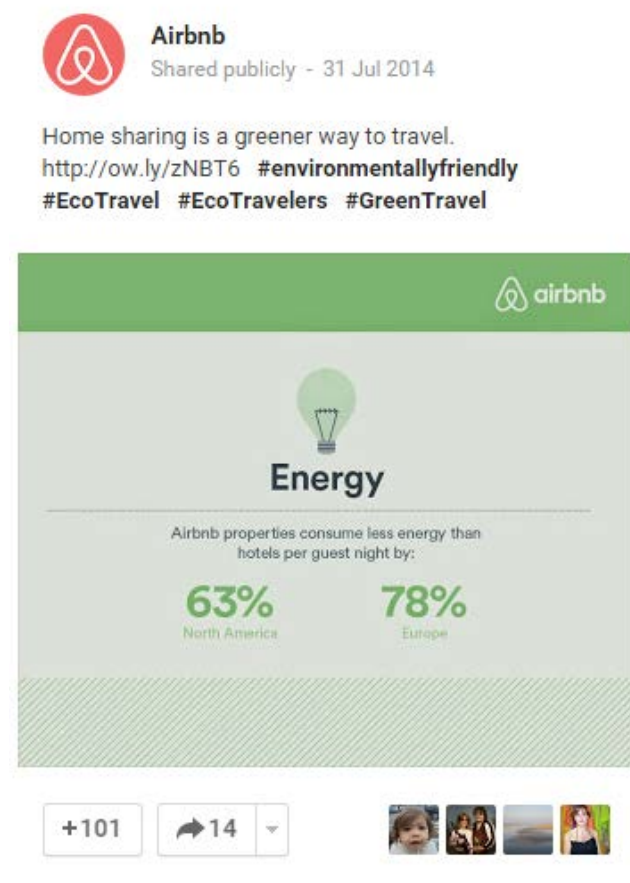


*Fig. 12.20: Adidas Superstar email advert*

The above figure (12.20) shows an advert for the sports brand Adidas which advertises their Superstar series of shoes. The advert is designed by MNSTR Agency and aimed at a French speaking audience. The typeface used in this email advert is ITC Avant Garde Gothic in demi bold or slightly modified version of it, which is also the brand's typeface. The caption in the advert says in French language "a superstar has nothing to prove to anyone" providing a strong, confident and reassuring verbal message which is strengthened by the use of bold letters.



Social media advertising is online advertising that uses social networks to attract attention to products, services or causes. With social media advertising, companies and businesses can engage and interact with their customers which is one of the main advantages of social media advertising over traditional forms of advertising, where the interaction is linear and in one direction. Another benefit of social media advertising is that advertisers can target their audience based on the demographics and the interests of the social network users. Companies and businesses execute their social media campaigns on most of the major and popular social networks such as Facebook, Twitter, Google+, Pinterest, LinkedIn, YouTube, Tumblr and others interacting with their users. The adverts come in the form of self-published or promoted posts and use text often in combination with hashtags as well as graphics or videos. On the video sharing platform YouTube, advertisers and companies upload their adverts in a way similar to traditional TV to be broadcast to a wider audience. Typography is used as a tool for conveying a message in social media adverts in similar manner to traditional advertising. Social media has been proven to be a most powerful advertising tool for both small businesses and bigger corporations.



*Fig. 12.21: Airbnb advert published on Google+ social network*

Figure 12.21 shows a post by Airbnb, a rent-out lodging website on the social network Google+. The goal of the advert is to promote the idea to the audience that the company is environmentally friendly by emphasising the importance of energy saving in its properties. The typefaces used in the advert are Circular and Brown from the type foundry Lineto. The style of the typefaces and the colour combination corresponds with the purpose of the advert.

Mobile advertising is advertising on or with mobile devices and it involves various techniques such as sending SMS and MMS messages, adverts in applications, dedicated mobile apps, in game adverts, advertising via QR codes and others. In mobile advertising typography is mainly used in adverts that appear in mobile applications, in game adverts as well as dedicated mobile apps. As for the other techniques it does not play an important role as the promotion is delivered with pre-defined typefaces or does not use them at all.

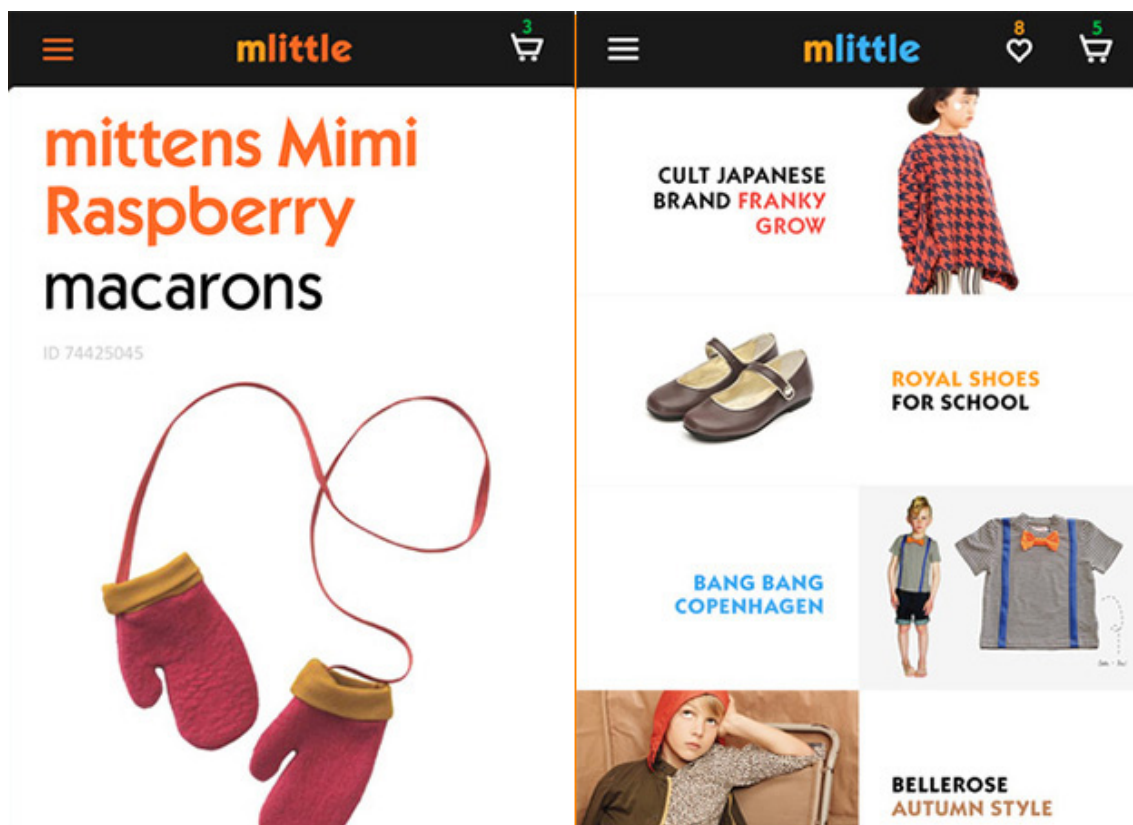


Fig. 12.22: Mlittle mobile application

Figure 12.22 shows screens from the dedicated mobile app store Mlittle that sells designer children’s clothes. The app is an ecommerce application that enables users to buy products while simultaneously promoting them. The typefaces used for the text in the application are ITC Kabel and Calibri set in bright and vibrant colours which makes them look appealing for children.

### 12.3 Ambient media advertising

Ambient media advertising uses alternative media and techniques in order to promote products, services or causes by placing adverts in unusual places or executing the advertising in unusual manner. Ambient media advertising is often used in combination with traditional and online advertising. Ambient media advertising started in the 1990s to meet demand for some new way of advertising to promote instead of using the traditional forms of promotion. One of the main challenges of ambient media advertising is to create impact and persuade the audience by creating a surprise with the placement and execution of adverts. With the use of ambient advertising companies are increasing the brand awareness by creating a memorable experience that most often stays longer in viewers' minds and affects them strongly. Ambient media adverts can often be more costly than others forms of adverts and they are still not as common as traditional and online advertising. As in other forms of advertising, typography is not left out of ambient media advertising and it is used to transmit a verbal message and communicate with the audience alongside the other visual elements. There are not any specific styles of typeface that are being used in ambient adverts as many different typefaces and styles can be seen in ambient media advertising.



*Fig. 12.23: Ambient media advert from MTV Switch campaign*

Figure 12.23 shows an ambient media advert from MTV’s Switch, global climate change campaign. The advert was designed by the Dutch agency OgilvyAction in form of a statue of a human holding a sign board placed in the canals of Amsterdam, where the number of visitors is very high. On the board with big bold letters with the typeface VAG Rounded is written “Global Warming. What’s all the fuss about?” and below with smaller letters “Find out for yourself [www.mtvswitch.org](http://www.mtvswitch.org)”. Although the message is displayed with a very friendly looking typeface, it is quite strong and captivating, creating awareness about the importance of global warming and what can possibly happen if we are not cautious about it.

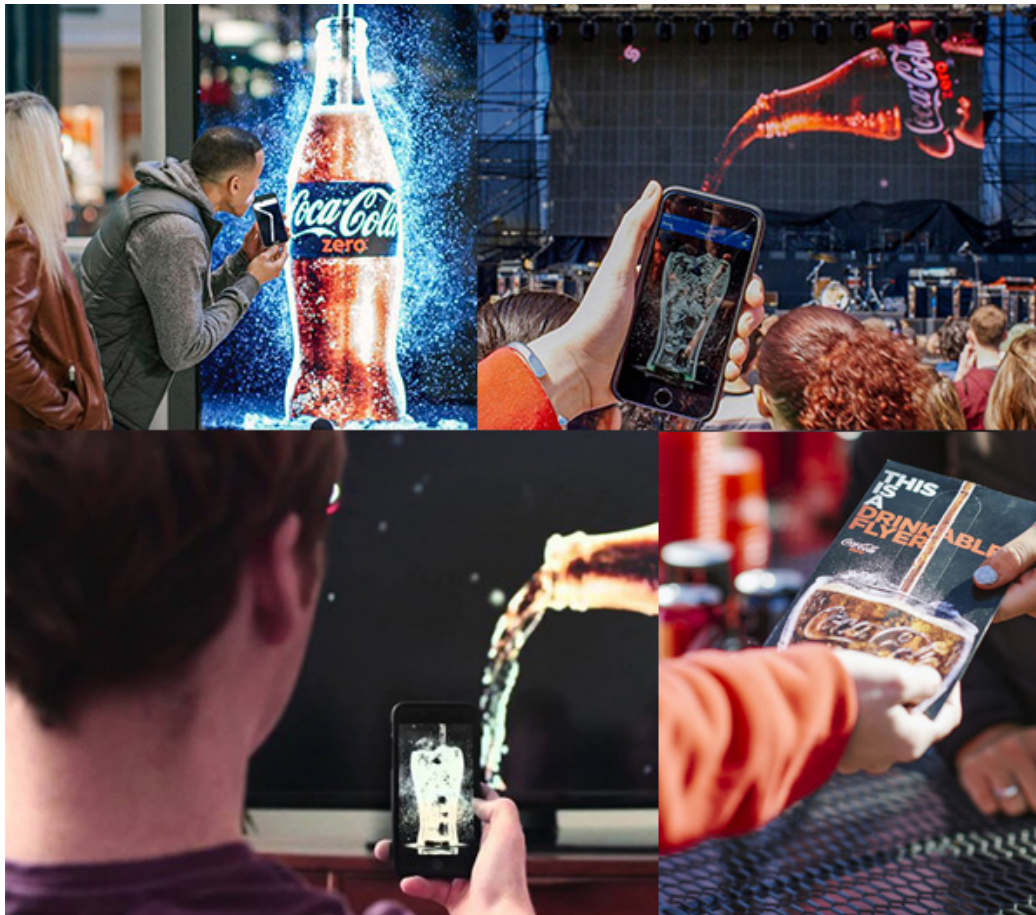
A good example of ambient advertising integrating digital media and mobile technologies with traditional media is the recent Coca-Cola Zero “Drinkable” campaign designed by Ogilvy & Mather for the occasion of NCAA Men’s Final Four weekend. For this campaign they created a billboard that could serve the drink to the audience from a bottle structure connecting with a straw that spelled the words with custom lettering “Taste it”.



*Fig. 12.24: Coca-Cola Zero Drinkable Billboard*

Besides the billboard, they created interactive drinkable adverts on TV, Radio, Stadium Video Boards and Digital City Lights. For this advertising campaign they partnered with the music identification software Shazam that is available on all the major mobile platforms to create the drinkable experience.

The application was used to create a unique experience in such a way that when the sound in the advert was played it converted the interface into a glass or a straw enabling the audience to complete a challenge and receive a free Coca-Cola Zero drink that could be redeemed from vending machines or kiosks selling the drink (Fig. 12.25). As part of the campaign they also created a drinkable flyer that contained a straw inside with a redeemable free drink also.



*Fig. 12.25: The Drinkable Coca-Cola Zero campaign with the use of mobile phones through different media types*

The typeface used in all the adverts from the drinkable campaign was Gotham, a geometric sans-serif typeface designed by Tobias Frere-Jones which has been used frequently in recent advertising campaigns for Coca-Cola products.

Ambient media advertising can create a unique and memorable experience and interact with the audience. Advertisers are always looking for new ways of promoting products and with the ambient media the possibilities are considerable. Typography as a tool and technique is an integral feature in ambient media advertising.

### 13. “White out of Red” - The Economist Case Study

One of the most prestigious weekly magazines of our time is “The Economist”. The magazine focuses on events, politics, business and the economy as the main topics but also features sections on technology, media, books and the arts.

The magazine started as a newspaper and it was founded in 1843 as a political, agricultural, commercial and free trade journal by Scottish manufacturer James Wilson, known at a time as liberal politician and banker.

The newspaper’s main goal was to protest against Britain’s Corn Laws, regulations that restricted free trade and protected domestic production. Other themes treated in the newspaper included colonial topics that included trade, political and fiscal changes, law reports, commercial reports with statistics and prices of the week, political economy etc.



Fig. 13.1: The Economist, 10<sup>th</sup> September 1843

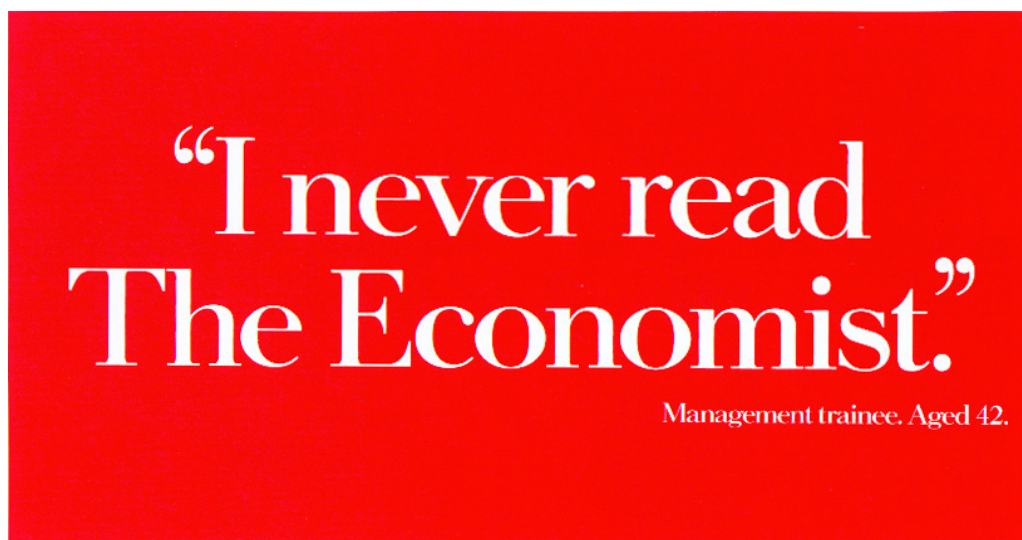
The initial logo of the newspaper (Fig. 13.1) was set in blackletter but over time it evolved and the current design that we know was designed by the British engraver and typographer Reynolds Stone in 1959.

The newspaper gradually became prominent and well known and successfully evolved into a weekly magazine. (Although the company still refers to it as a

newspaper, because of its format it is closer to a magazine.) After becoming a successful magazine, interest led some business oriented groups and investors to invest in the publication in order to receive some shares of it. The group producing the magazine is 50 per cent owned by Pearson PLC (although plans have been announced to dispose of that share), the remainder of the shares being divided or owned by staff members and independent shareholders. The current magazine covers national and international subjects about economics, politics, finance, business, science, technology and arts.

In the highly aggressive marketplace for this type of publication, the publishers were aware that they could lose subscribers to rival publications. In 1988 The Economist developed progressive thinking in terms of advertising as they decided instead of creating short weekly content they would go for brand-building advertising and create a brand identity that would develop strong awareness and positioning in their readers' minds. The result of this was the well-known advertising campaign called "White out of Red".

The first advert that was created for this campaign was a printed poster with a quote " 'I never read The Economist.' Management trainee. Aged 42." (Fig. 12.2). The verbal message of the advert is very strong and focuses on the emotional benefit. The advert was released in 1988 by David Abbott as a copywriter and Ron Brown as an art director. It was presented in the form of a simple poster displayed in an areas frequented by commuters and other public areas in which it could easily be noticed. The aim of the advert is clear and wants to present the magazine that is read by economists, finance professionals and successful business people. The poster is powerful and it is captivating for their specific demographics.



*Fig. 12.2: First poster from "White out of Red" Campaign Published 1988*

The result of the advert is the long running campaign White out of Red for decades that is now an essential part of the brand and brand image. Most of the adverts are typographical, with a minimalist appearance and featuring a strong message written with white letters on a plain red background. The adverts are mainly focused on a verbal message, sometimes combined with other visual elements. The messages transmitted to the audience seek to capture the essence of the product and the brand in a manner that is attractive and easy to remember. The campaign itself is simple, eye catching, with this attractive and elegant look. The verbal messages in the adverts are inspiring, witty and humorous, intelligent and often require thinking and an effort to understand the message as it is aimed at the magazine’s specific target group. Most of the adverts are intellectually provocative. The main focus of the campaign was on emotional benefit of reading the magazine and giving readers the feeling that they are part of an exclusive club. Over time “The Economist” has succeeded in establishing itself as one of the most prominent and authoritative magazines catering for economists, business, finance and other industry professionals and satisfying their needs worldwide.

The magazine continually evolved, and one of the most significant moves was in June 1997 when they launched their website and online version of the publication. Articles that were published in the print editions also became available on the web. In addition to the online edition, a variety of content became available for users like blogs, video and audio contents, making it more of an interactive publication.

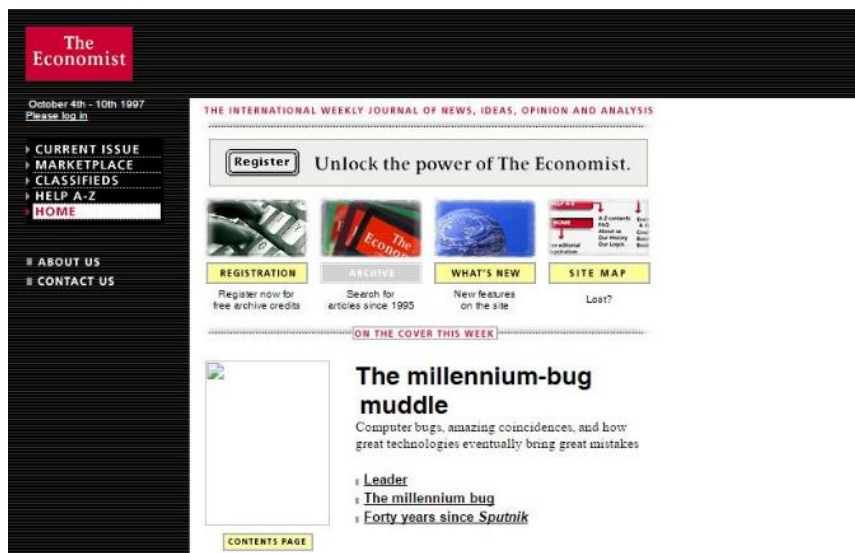
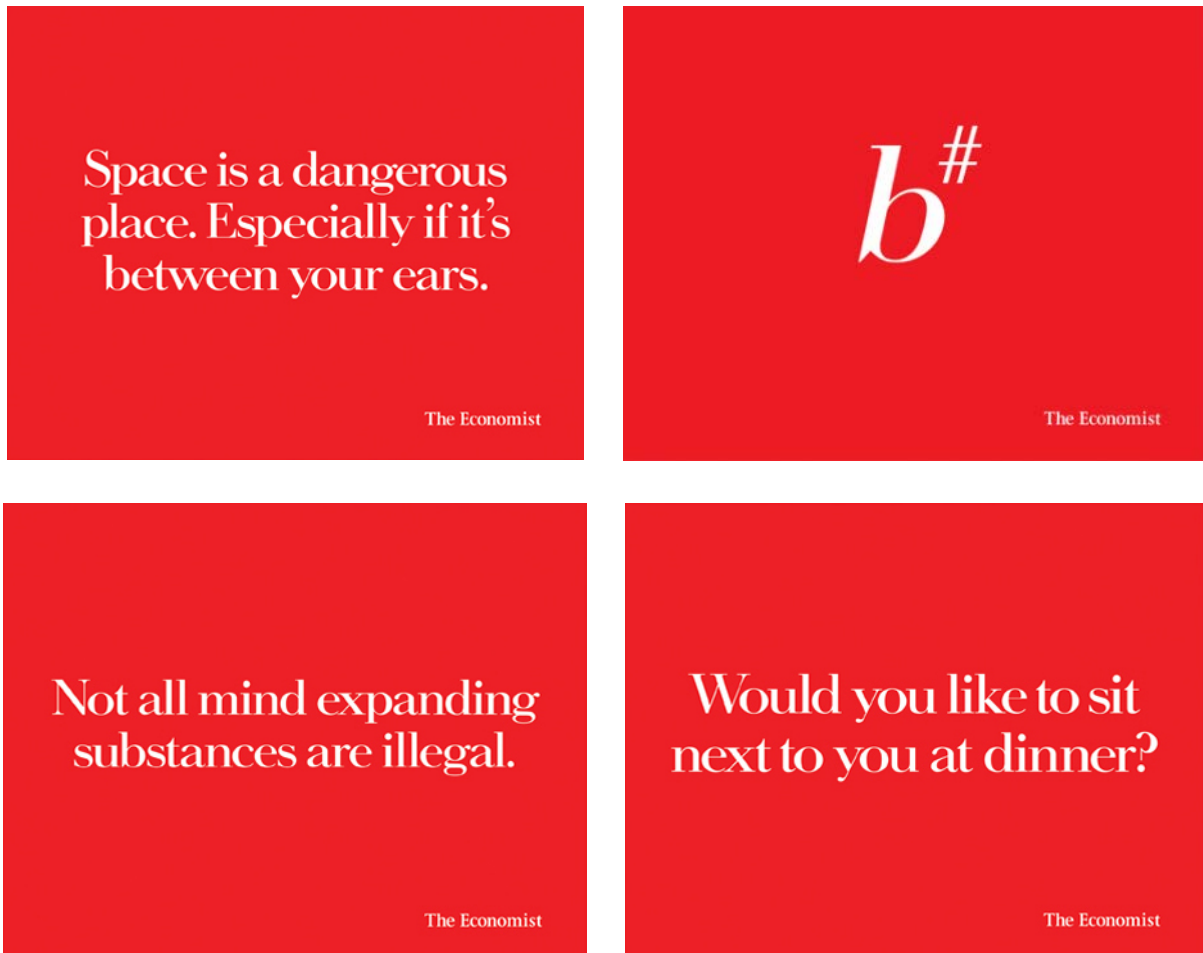


Fig. 12.3: The Economist website, October 1997



The ongoing campaign produced various witty, funny and intelligent adverts that that were published through different media channels (Fig. 13.4). The adverts won numerous awards, created brand awareness and managed to increase subscription levels.



*Fig. 13.4: Series of adverts from the White out of Red campaign*

Using different themes and quotes the copywriters brought The Economist huge success. They were placing the adverts in noticeable public places such as commuting areas, coffee shops, pubs, in printed publications, TV, and other media outlets, making them noticeable by people. The campaign is oriented on creating a brand image but at the same time increases the sales and subscription of the magazine. Since 1988 the campaign and individual adverts from it won over 60 creative awards. “White out or red” has not only succeeded in creative way, but also increased the profit of the company and established them on the market.

In terms of typography, The Economist uses a custom typeface called Ecotype (The Economist 101). The typeface is specially designed for the publication by Monotype and had been revised and redesigned number of times to improve readability, especially on screen for digital distribution. The custom typeface has features of transitional typeface, mainly influenced by Baskerville which is a quintessential British typeface, combined with elements of modernist typefaces, like Didot.

The Economist adverts range from standard forms of posters and billboards in public places, adverts placed in newspapers and magazines, adverts in public transportation, video commercials, to more interactive and ambient advertising. They are also present online on social networks, creating a “buzz”. They have over 5 million followers on Facebook, 8.63 million on Twitter and over 20 thousand on Pinterest.

The Economist adverts are often executed in unusual manner and through unconventional media (Fig. 13.5). They frequently use this technique in order to attract attention from viewers, which has proven to be very effective. Many attractive adverts were created within the “White out of Red” campaign.



*Fig. 13.5: “Like what you see in the mirror?” advert*



*Fig. 13.6: Carrier bag advert, Published 2003*

“Who’s carrying who?” is an advert printed on a carrier bag to promote the publication, created by the advertising agency Ogilvy China (Fig. 13.6). The message on this promotional material is quite strong, questioning viewers and giving them a reason to think. Having a great number of people carrying the bag on a daily or weekly basis is in some way free and mobile promotion, allowing the advert to be seen by many different people and provoking them. The attractive print and the interesting tagline makes the advert hard to ignore or forget.

The Economist in their long running campaign used a lot of ambient media advertising. One of the most famous ambient adverts that they created was the advert called “Light Bulb”, created by BBDO London (Fig. 13.6). The advert was very creative, intuitive and effective and won numerous awards and prizes.



*Fig. 13.6: Light Bulb, May 2004*

For the advert they used an interactive outdoor advert in the form of billboard placed in London's central business district area. They placed a huge light bulb in the centre of the billboard construction, on their classical layout with plain red background and the logo placed in the bottom right corner. By using motion sensors when someone passed underneath, the bulb would switch on. The message is clear because a bulb lighting up represents the birth of an idea in most cultures. The unusual and interactive advert managed to capture the attention of viewers. The placement of the advert in the business district of the city was the perfect choice to get noticed by their main target group.

In another ambient advert they used the famous "Twister" game as their concept for promotion in 2008. The advert was created by BBDO New York as part of the series of adverts from their long running campaign entitled "Get a world view". The main idea of this campaign was to show the interconnectedness of the issues affecting the world today. With this advert they also endorsed the game by putting the "Twister" branding as in the original game alongside "The Economist" (Fig. 13.7). The classic game was updated with words reflecting major world issues printed in the circles of the Twister game, which were connected by the way the game is played by spinning the wheel and touching the coloured circle with hands and legs. The concept of the advert was to create awareness but at the same time promote the magazine, their views and the topics they cover. The advert was placed in Philadelphia's train station and was seen and used by hundreds of people on a daily basis. This was another effective type of advertising and promotion, making the advert memorable and engaging the audience and at the same time making them feel that the brand cares about the world and the issues.



The world is a tangle of issues, each one affecting another. To visually illustrate this, we took the familiar Twister game and inserted topical words into each colored circle. This was adhered to the floor in a busy train station. Posters of the classic Twister spinner were placed near the floor stickers to help tie it all together, helping viewers looking at the game to quickly understand the concept of one world facing a convulsion of issues.

*Fig. 13.7: Get a World View, September 2008*

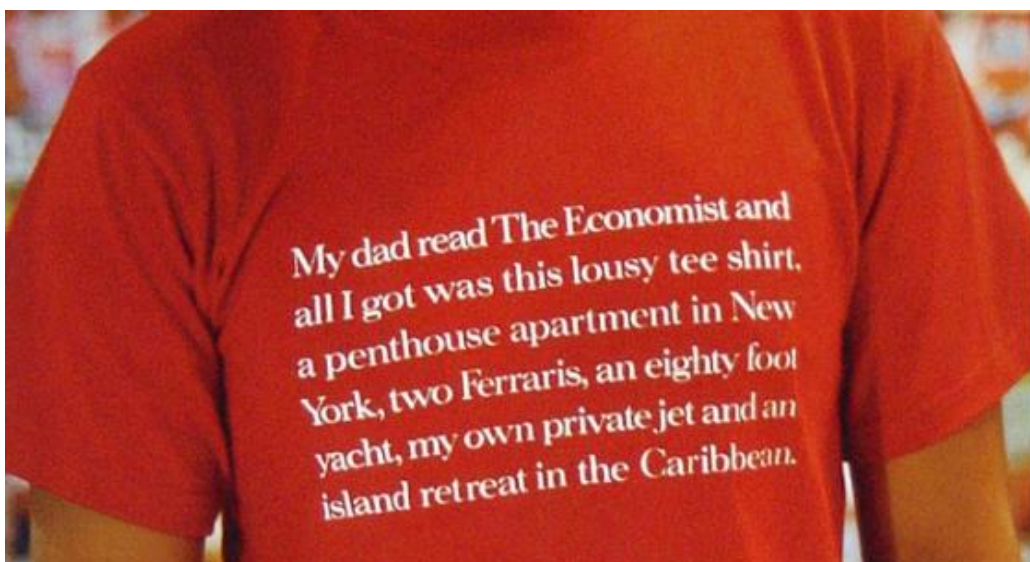
Apart from printed and ambient media advertising, The Economist also uses TV, Radio and social networks to promote the publication.

As an example from their many video adverts I can take the advert entitled “Red Wires” (Fig. 13.8). The advert created by BBDO, featured Florent Bondeau, a world-famous high wire walker, walking on wires connected through a big city, showing scenes that could be associated with the variety of themes that The Economist covers, like multicultural society associated with the idea of free movement, market places that are associated with trading and the economy, different parts of a city associated with traveling, connecting, etc. The advert had really interesting ending showing the inspiring words “Let your mind wander” on different wires, creating the association that the magazine covers a variety of different topics and that it is essential reading. The advert aimed to attract people who were not active readers of the magazine but still interested and curious about the world’s economic and political news, stock market and analysis. The minute and ten seconds advert was shown in 2009, in UK cinemas and was also published on YouTube.



*Fig. 13.8: The Economist TV commercial – “Red Wires” 2009*

The Economist uses all the possible tools and ways to advertise and promote their publication and to sell themselves as a brand. From posters, billboards, newspaper ads, buses, bags, beer mats, T-Shirts, through radio, TV, social media to ambient advertising. They have also been endorsed, particularly in their video adverts by famous and successful people like Google’s creator and Chairman Eric Schmidt, former US Secretary of State Henry Kissinger and others.



*Fig. 13.9: The Economist T-Shirt*

The Economist increased their circulations by 64%. From the starting number of 86,000 from 1988 they reached 141,000 in 2001. Every advertisement seeks to attract some attention to the brand so it becomes more noticeable. According to research conducted by the Institute for Practitioners in Advertisement of London in 2002, the brand and loyalty and awareness for The Economist enjoyed a marked significant increase compared with their competitors like Financial Times, The Guardian, The Independent, Time Magazine and many more. The number of regular Economist readers after the campaign was launched increased from 95% to 97% and the number of the Occasional Economist readers from 73% jumped to 90%.<sup>45</sup>

With launching the “White out of red” campaign, The Economist instead of creating week by week content invested in selling the brand by creating adverts that are easily associated with the brand and creating awareness for it. They have used creative advertising and visual communication in a proper way. Because most of the adverts are focused on transmitting a verbal message, typography plays a major role in their advertising as most of their adverts are typographic with text only. The custom typeface that they use for the long running campaign is highly effective. The typeface associates the brand with the UK, their country of the origin because it resembles the features of Baskerville’s typeface and at the same time giving a feeling of a strong, old and established brand. The “White out of red” has been very successful campaign and one of the first that focused on building the brand’s image and making the brand recognizable instead of promoting their weekly content. From 1988 to the present day, they continue to create new adverts for the campaign in the same style and with the spirit of the brand, making it one of the longest lasting of advertising campaigns.

#### **14. Universal model for use of type in advertising**

It is always a question for designers and people involved in the process of creating advertisements and advertising campaigns - whether for print media, on the web or in video advertisements - which typefaces they should use. Some experienced designers and agencies know how to use typography as a very important tool in the advertising process. There are many factors that play a very important role in the choice they make as to which typefaces they should use.

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<sup>45</sup> WATSON, Annabelle and PHILLIPS, Clare, 2002, *White out of Red*. Institute of Practitioners in Advertising [online]. 2002. [Accessed 1 September 2015]. Available from: <http://goo.gl/Oewx6u>

Since Gutenberg's invention of the printing press, for almost 400 years typography remained more or less the same. The main improvements were in the printing mechanisms but the process remained the same as typefaces were still cut in metal and set manually. With the invention of the Linotype machine the typesetting process became automated. Methods were improved by different techniques like electrotyping and stereotyping. With phototypesetting, typefaces were created and set on film instead of being cut in a metal matrix. With the development of computer technologies typefaces got a new form, the font, in which typefaces are electronically stored in software.

The purpose of typography in advertising is to transmit the verbal message of the advertisement, whether it is presented as a form of printed material, on the web or as a video advert. The choice of typeface can as I have mentioned before be very important for the impact of the advert and its visual outcome. There are many factors that influence how the advert is seen and perceived by viewers and these factors can be psychological, historical, emotional, cultural as well as technical.

For example the traditional and common practice for use of type in printed books is to use serif typefaces as it is believed that the serifs help readers because they create a linear direction and increase the speed of reading. On the other hand, on the screen it is common practice to use sans serif because they look much better on screen due to the screen resolution limitations and inability to display serif details properly.

There were many attempts to prove whether serif or sans serif are more legible as printed text but none of the research methods provide sufficiently conclusive results to confirm the better legibility of one rather than the other. In recent years we see an increased use of sans serif typefaces in printed books, magazines and newspapers for body text. On the other hand we see an increased use of serif typefaces on screen. This is because the resolution of displays on screen has drastically increased in recent years and we now have high resolution displays that make the text to look very crisp and clear, including the details of the serifs. The medium and technical details are not as big an issue as they were in the past but still they need to be considered, depending on the project.

As regards the question which typefaces should be used for print and which on the screen, there is no clear answer. There are lot of factors that make the typeface look good or bad on certain media. Some serif typefaces can look bad on print and some sans serif can look bad on the screen. It depends in the way they are used, the experience of the designer and other technical factors. For example, if it is in printed media, the printing technique, the type of the paper, or



the quality of the ink that are used play important roles. Therefore there is not a recommended use of type depending on the media. Any typeface can look good or bad.

There are many recommendations and advice, mainly online on various websites, blogs and magazines about how typography and typefaces should be used. I researched this topic and looked at numerous articles in order to determine what makes certain typefaces good or bad and trying to determine the criteria by which they put them in one category rather than another. In my research I took a statistical approach, by taking the first ten sources with lists that appeared in the search results for both the best and the worst (Appendix D).

I would like to start with the worst first and to see what makes them appear in these lists. The typefaces that most appeared in the lists of “the worst” are in the following descending order: Papyrus, Comic Sans, Arial, Brush Script, Courier, Bradley Hand, Times New Roman, Curlz, Impact, Helvetica, Trajan, Vivaldi, Viner Hand, Gill Sans and Souvenir.

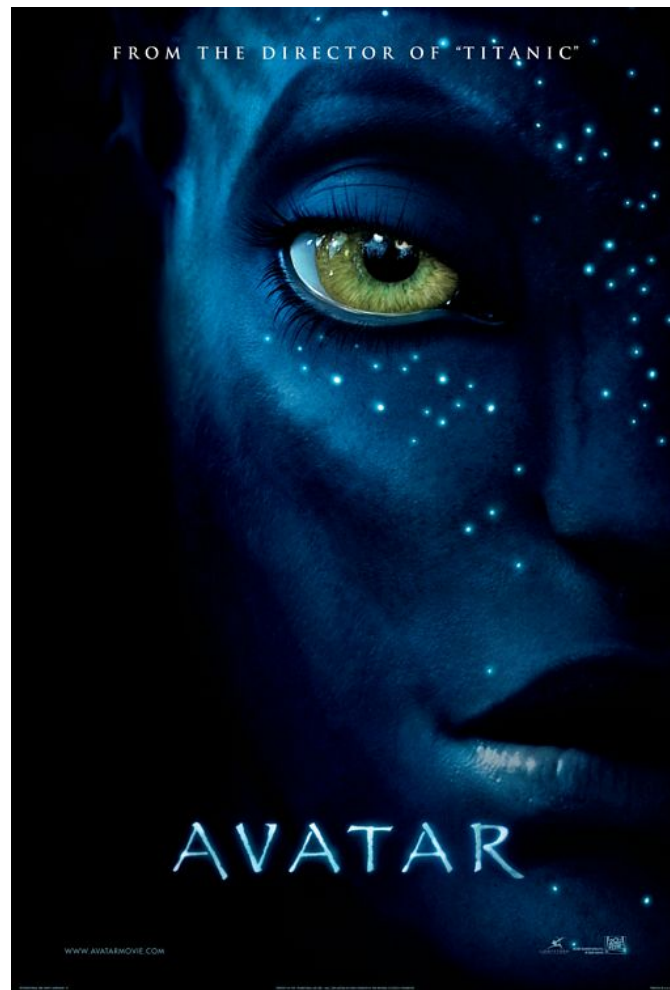
On the top of the list is the typeface Papyrus. It is a typeface created by Chris Costello and released in 1983. It is one of the most hated typefaces and appears on many “worst” typefaces lists but I cannot find a real reason why that is the case. For example in such a list created by Mathew Carpenter in his justification as to why the typeface is bad he said: “Papyrus is the king of bad fonts. Equal parts childish, kitschy and irritating, this ugly piece of typography has found its way into everything...”<sup>46</sup> In another list created by Nigel French he had a slightly different justification: “Papyrus is not a bad font on its own, but is so clichéd and overused...”<sup>47</sup> I think the typeface is surely overused and misused, especially in DIY designs created by either amateur designers but that does not make the typeface inherently bad. The typeface was used in the poster (Fig. 14.1) for the blockbuster movie “Avatar” by James Cameron and this was met by heavy public criticism, with many people commenting that if so much money had been

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<sup>46</sup> CARPENTER, Mathew, 2011, *10 Iconic Fonts and Why You Should Never Use Them*. *Webdesigner Depot* [online]. 2011. [Accessed 16 August 2015]. Available from: <http://goo.gl/HKH7C>

<sup>47</sup> FRENCH, Nigel, 2013, *Bad Fonts*. *CreativePro.com* [online]. 2013. [Accessed 16 August 2015]. Available from: <http://goo.gl/LQKleM>

spent on the movie production could not some better typeface have been licensed?.



*Fig. 14.1: Poster for the movie Avatar with Papyrus used for the title*

In my opinion the poster is not nearly as bad as everyone claimed it is but it is mainly because it uses the typeface Papyrus. Most of those who “hate” the typeface do not have a clear reason as to why and their justification is in most cases bland without any supporting evidence or statements.

Comic Sans is a script typeface created by Vincent Connare and published by Microsoft. The typeface looks childish but at the same time is very legible and readable. It is one of the typefaces recommended by the British Dyslexia Association as friendly typeface for people suffering from this condition. Similar to Papyrus, Comic Sans is widely used mainly by non-designers and often misused. It is one of the rare typefaces that has a dedicated website for banning the typeface. On all those lists where the typeface is featured as bad,

there is no strong evidence as to why it is bad. One example given is: “One main reason why you should stop using this font is it is childish”<sup>48</sup>, but here is the question what does it matter if the typeface should look childish? Having a childish look does not make the typeface bad at all in my opinion, as long as it is used properly.

Arial is also in the top of the bad typefaces lists. It is a neo-grotesque typeface created Robin Nicholas and Patricia Saunders in 1982 and published by Monotype. It is associated with Microsoft’s software as it has been licensed to it. The typeface is often criticized by being overused. I was unable to find a real and proper explanation as to why the typeface is bad. This is shown with the statement “If you’re working in a medium where you’re not restricted to certain fonts, and you’re considering using Arial – don’t”<sup>49</sup>. Another reason why it is featured in the worst typefaces lists is because many people believe that it is an attempt to imitate Helvetica. Nigel French wrote that “Arial has, to sniffy designers, felt like Helvetica’s poor cousin, available in fewer variants, without the cachet of Swiss sophistication”<sup>50</sup>. If one is talking about originality, it could be suggested that the Helvetica type-face is itself an imitation of Akzidenz-Grotesk! Many designs using Arial in a proper way exist, creating a good effect on the viewers’ and I cannot see any reason why designers should avoid using the typeface (Fig. 14.2).

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48 *Font Police: 20 Fonts to Avoid to Maintain Your Readers’ Sanity*, [no date]. *Istwebdesigner* [online], [Accessed 12 May 2015]. Available from: <http://www.1stwebdesigner.com/fonts-to-avoid/>

49 *The most hated fonts | Typefaces that people love to hate*, [no date]. [online], [Accessed 16 August 2015]. Available from: <http://goo.gl/pYM3sW>

50 *FRENCH, Nigel, 2013, Bad Fonts. CreativePro.com* [online]. 2013. [Accessed 16 August 2015]. Available from: <http://goo.gl/LQKleM>



*Fig. 14.2: Great use of Arial in a poster design*

Brush Script also top the bad typefaces lists. It is a connecting script typeface designed by Robert E. Smith in 1942. Upon its release the typeface became very successful and was used by many designers and advertisers in the period after the war. The typeface imitates handwriting and since its appearance it has been used in many instances when a more personalized look has been considered to be necessary. Being one of the first script typefaces made it very popular but also led to it being overused at the same time. However, overuse does not make the typeface bad. Looking at some of the statements as to why the typeface is bad I was unable to find a real reason. This statement I found to be quite interesting: “Brush Script is a useful tool for identifying morons. It is the typeface equivalent of the backwards worn baseball cap.”<sup>51</sup>

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<sup>51</sup> *The most hated fonts | Typefaces that people love to hate, [no date]. [online], [Accessed 16 August 2015]. Available from: <http://goo.gl/pYM3sW>*

Courier is another typeface that frequently shows up on the worst typefaces lists. It is a monospaced slab serif typeface designed by Howard "Bud" Kettler and released in 1955. The typeface resembles the look of typewriter print. As for the reasons why Courier is a bad typeface, I came across comments like: “dull, unimaginative, plain”<sup>52</sup> or “Don’t bother with Courier as a design element, just don’t.”<sup>53</sup> In my opinion, these statements fail to provide a real reason as to why the typeface is bad.



*Fig. 14.3: Courier used for drink mats in an Asian food restaurant “Happy” in Stockholm, Sweden*

Whilst Helvetica is praised by many designers and is one of the most favourite and widely used typefaces, it is also featured on many worst typefaces lists. This also coincides with the data and results in my survey.

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<sup>52</sup> *The most hated fonts | Typefaces that people love to hate, [no date]. [online], [Accessed 16 August 2015]. Available from: <http://goo.gl/pYM3sW>*

<sup>53</sup> *CARPENTER, Mathew, 2011, 10 Iconic Fonts and Why You Should Never Use Them. Webdesigner Depot [online]. 2011. [Accessed 03 August 2015]. Available from: <http://goo.gl/HKH7C>*

I can continue listing all the typefaces that were featured on the worst typefaces lists but I would like to point out that for all of them I could not find a real reason why that is the case.

One interesting case is when Ikea abandoned using Futura as their typeface in favour of Verdana in 2009. The move was faced strong criticism and public outrage in the design world as most of them thought that it is a bad decision. The story was featured not only in design-related publications, but also in major general media outlets like The Guardian, The New York Times and the BBC. Ikea made this decision because at that time Verdana was a web-safe typeface so they wanted a unity on their website as well as the printed adverts and catalogues. Saving costs on a font licences is the other reason as Verdana comes bundled with Microsoft software. Many designers and typographers thought that Ikea's designs do not look as good as before and that they look cheap. The shift from the classic typeface Futura to Verdana which is modern did not have a long term effect on the brand image. In fact Verdana as a typeface is even more popular than it was in the past and more people are aware about the typeface quality now.



Fig. 14.4: Ikea catalogue with Futura on the left and with Verdana on the right

During my research process I came across a free online book called “Practical Typography” by Matthew Butterick<sup>54</sup>, who calls himself a writer, typographer, and lawyer. His online book has a dedicated chapter called “Font recommendations” and this part was really interesting to me. In this part he suggested that people should buy professional commercial typefaces instead using a free/open source or system typefaces bundled with the operating systems. He also took the chance to promote three different typefaces that he created in this part. He started with suggesting alternatives for typefaces mainly system ones, such as Arial, Helvetica, Times New Roman, Palatino, Courier, Georgia, Verdana, Cambria, Calibri and Minion. As alternative for each of the typefaces he suggested his own typeface creations where it was possible alongside some other typefaces.

The part that especially interested me was the one entitled “bad fonts”. Here he started to talk about Comic Sans (calling it font that rhymes with Atomic Fans) as the archetypal example of a bad font. Next on the list is Papyrus which according to him is “is just such a poseur” and recommending to “skip it”. Then he listed Bookman and Bodoni describing them as “skunked fonts”. Copperplate Gothic was next on the list, as an outdated typeface that no longer works and then last on the list were general script typefaces with the accent on Brush Script.

I found it a bit misleading and was not convinced by the reasons he provided as to why the typefaces should be regarded as bad. This inspired me to contact the author asking him the questions: “One thing that provoked me to write to you is how you have determined the “Bad Fonts”? And why you have exactly those typefaces or as you call them fonts on the list? Have you conducted any research to determine that?”

In his response I have received: “your questions reveal that you've not read the material very closely, so I'm not sure that I have any hope of clarifying” and “My criteria for what makes a “bad font” is clearly explained on that page, along with my reasons for considering each font to be bad. It's not based on empirical research; it's based on experience, common usage, and aesthetic judgment.”

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<sup>54</sup> BUTTERICK, Matthew, [no date], *Butterick’s Practical Typography*. [online]. Available from: <http://practicaltypography.com/>

Reading all the articles which categorize typefaces as being bad, I was unable to find a real reason as to why that is the case. The reasons appeared to be based mainly on personal preference and thinking rather than something else. While it is important to mention the fact that some of the typefaces are overused by designers, whether professional or amateur, it is often the case that some of them are misused.

As for the good typefaces, the accumulated list of typefaces that appeared on all those lists and sorted by the number of appearances in them in descending order: Helvetica, Akzidenz-Grotesk, Futura, Frutiger, Gill Sans, Garamond, Bodoni, Univers, Franklin Gothic, DIN, Avenir, Caslon, Times New Roman, Myriad and Gotham. There are many more typefaces that can be added to this list but I have narrowed it down to the first 15.

I can justify why these typefaces are featured on the lists as some of them are classic typefaces with high historical significance and made some changes in the world of typography and some of them are widely used and popular. Those historical typefaces have survived the test of time and have proved that they are worth being used. They also have a strong aesthetic value. But what does this mean? Are designers safe to use these typefaces in their designs and will they make the advertisement look good? Does that mean if we use DIN or Frutiger in an advert for small children that we have made a good use of typography, just because we have used a good typeface? The answer is most likely that we have not.

In my personal view there are not bad typefaces, especially not those released by professional type foundries. Of course there are some badly produced digital typefaces or better said fonts by amateur typographers, with bad kerning, lack of open type features, missing languages support, improper diacritics, lacking small caps letter and etc. But I doubt that this is the case with professional typefaces released by commercial type foundries or even the open source typefaces published by Google Fonts or Adobe. The typefaces that are considered as bad by many designers or by the general public are mainly typefaces that are overused or misused. I can say that there are not bad typefaces generally speaking but there are badly used ones.

Many media outlets, particularly design blogs, are very keen on making lists with good or bad typefaces. In most cases they fail to set out the criteria according to which certain typefaces are good or bad. The views expressed are essentially subjective rather than being based on any objectively justified reasons.



My personal opinion is that they do not help designers to make a better use of typography in their creations and in fact they are limiting them and their creativity. There is no reason to believe that a certain typeface is good or bad, just because someone featured the typeface on a list, especially when there is no particular reason why that is the case. Of course we all have personal preferences but does that mean we should impose them on others? I do not think so.

I have been discussing the good and bad typefaces featured on those lists in order to determine how they affect design and advertising in general. Does it mean if we use one of the bad typefaces that the advert will be bad for certain or if we use one of the good typefaces that the advert will look good? This is not the case as some typefaces can look very good on their own but when they are used in a certain way they can look pretty bad or typefaces that individually tend to look bad on their own when they are used in certain way can look and work pretty well.

Regarding those best and worst typefaces articles and lists I can say that they are completely irrelevant as they are mainly based on a personal opinions and preferences. The authors of those texts impose their personal thinking and views telling readers what is good or what is bad as well as recommending typefaces that they believe they are good. Here I can mention the “me too” factor as many of these recommendations and much of the advice are more or less the same in most of those articles. It is clearly evident especially in regard to the “bad” typefaces. It seems that everyone dislikes and hates Comic Sans, Papyrus and typefaces that are bundled with operating systems like Arial, Times New Roman, Brush Script and others and this is some sort of a trend. I do not think that any of these authors considered that some of the typefaces are very suitable for certain types of jobs. Comic Sans for example can be very good for an advertising project that is aimed for small children where typographic clarity is of paramount importance. I admit that some of the typefaces are overused and sometimes that does not make a design so unique, but achieving uniqueness will mean using custom lettering and typefaces. On the other hand we have typefaces that are regarded some of the best typefaces, like Helvetica, Futura, Garamond, Gill Sans and in recent times Gotham, Brandon Grotesque, Proxima Nova and others, which are also overused and can be seen everywhere, but they are not regarded as bad.

The lists of good or bad typefaces in my opinion are misleading, especially for junior designers and design students as they can take things for granted and think that something is good or bad just because they have read it somewhere.

Having a bad typography is not a problem caused by a so called “bad” typeface. It is a problem that is caused by bad designers who do not have the skills or knowledge to choose the proper typefaces and appropriate tools to convey their messages.

Most of the typefaces are created for a reason and serve a purpose. Some typefaces are focused to provide typographic clarity and be readable and legible for a body texts, others are intended for use on the web and digital media. There are specific display typefaces that create associations and resemble certain styles, for instance urban, technological, grunge etc.

There is no universal model for use of type in advertising as well as in general design. The choice of the typeface should be tailored to a specific project. The choice of typefaces should be based on the type of the advertising project, the style of the adverts, the target group, the media on which the campaign is executed as well as the general brand identity.

The designers should choose the typefaces based on the total aesthetic outcome of the advert. Here, of course the personal preference can have some influence but it should not be the main one. Of course knowledge of typography and the experience of the designer play important roles in this context.

# CONCLUSION

With this thesis I have investigated the phenomenon of the use of typography and type in advertising. My goal was to understand the way designers and advertisers use type in order to promote products, businesses, events and causes through the diverse types of media that are currently available.

In the introductory part of my thesis I provided hypotheses and raised questions that presented the framework of this research. They are repeated once again here with the relevant answers.

## Hypothesis 1

Advertising as a technique and tool is used to promote and market product, ideas and services and typography is used to give the oral language a written form and they are performing communicative function.

## Question 1

The question is what role typography takes in the rendering of the advertising message throughout the communication process? Is typography just a means of transmitting a verbal message in written form or is it more than that?

## Answer 1

The primary and fundamental role of typography is to give the verbal messages and statements a written form mainly to transmit those verbal messages in time and space where verbal communication is not possible. At the same time typography gives the verbal language a visual form as typefaces appear visually and we perceive them as such. That visual appearance carries a meaning and character. Changing the typeface, its size, weight, colour and positioning can completely change the way the message is being seen and often to alter the meaning.

## Hypothesis 2

Typography since its first appearance has evolved a lot, and with technological advancement that evolution process resulted in with a huge number of typefaces available for usage with new typefaces appearing each day.

## Question 2

Do certain typefaces have an impact on viewers and does their appearance affect the way the message is perceived? Do we need so many typefaces?

### Answer 2

Every typeface, no matter its appearance, has an impact on viewers. Certain typefaces can have a stronger impact if properly used in the context of the advert than others. Each typeface has its own persona, and it is more than just visual shapes that represent letters. The typefaces trigger various emotional responses and create associations. These responses are mainly subjective and they depend on personality, experience, education, mood and cultural background of the person looking at them. Choosing the right typeface with the right persona and appearance for advertising purposes can be difficult as different people have different preferences but as long as it works with the vast majority then the goal will be achieved. The demand for uniqueness of typefaces in advertising led to the appearance of many typefaces that are available to date. The more unique typefaces there are, the better it is as they can be used for different purposes.

### Hypothesis 3

Typography has been used for setting long paragraphs of text such as in books, magazines, encyclopaedias, websites etc. The technique of setting long passages of text has continuously evolved improving the typographic clarity constantly.

## Question 3

Are there any differences in the use of typography and type for advertising purposes compared to its other usage?

### Answer 3

For long passages of text typographic clarity plays a very important role. The typography for such long passages should be invincible making the text readable and legible, without causing any discomfort in reading it. When it comes to advertising the situation is different, as we do not have very long passages of text in general. Advertising messages are usually short and the viewers will perceive the message very quickly. Sometimes illegible texts can enhance the advertising message. It is quite common to see illegible texts in advertising, particularly where the technique of expressive typography is used. Traditionally

it is commonly accepted that serif typefaces are better for reading, especially on paper and sans serif typefaces are better on screen. From the results of my survey and also my personal observation it seems to be the case that serif typefaces are not present in contemporary advertising at all and mainly sans serif and display typefaces are used.

#### Hypothesis 4

In variety of fields there are predefined rules and best practices to deliver the best results and achieve success.

#### Question 4

Is there any predefined use of type and typography to deliver an ultimate advertising message?

#### Answer 4

I have investigated the concept of good and bad typefaces and what makes those typefaces fit in either of the groups. I have accumulated data online from lists of typefaces that are considered either good or bad and I have created statistics by counting the number of times that those typefaces appear on any of the lists. I was unable to find a clear answer as to the reasons why those typefaces are considered as good or bad either, except the personal preference and taste of the person who made the list. I was able to find examples of typefaces that are largely considered as bad, used in a good way providing strong visual look of the advert. With my research I came to the conclusion that there are no predefined rules for use of type or choice of typefaces that will guarantee good use for advertising purposes.

Most of the studies and research in the field of typography have been focused on typographic clarity dealing with the issues of readability and legibility. There are studies which are focused on the anatomy and framework of type and also the history of typography. There are some studies and research dedicated to the persona of typefaces, the associations they create as well as the impact they create on the reader. All of these studies were very helpful for my research.

The main inspiration to do a thesis that focuses on the use of typography and typefaces specifically for advertising was that I find it very important and this specific use of typography has not been explored sufficiently and in depth. To my knowledge no other thesis has been written on this topic, or at least not in

English language. I hope my work will inspire further research on this topic in future.

With my work I hope I will be able to help advertisers to understand the importance of the use of type in the promotional material. I have the impression that typography as part of visual communication is neglected by advertisers and they see type only as just a means of transmitting a verbal message in written form, not considering the other properties of type. I also hope that my research will be helpful for designers and other creative professionals who create designs for adverts by giving them a better understanding about typography, the importance of it and its use for advertising purposes. I hope it will also encourage them to experiment more with the choice and use of type and avoid looking too generic.

I think in future there are going to be or maybe even now there are different interpretations by other researchers about the use of type for advertising purposes but I am hoping that this thesis will make some contribution to the understanding of typography in advertising.

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Fig. 14.1: Poster for the movie Avatar with Papyrus used for the title (Source: <http://goo.gl/0mjTxB>)

Fig. 14.2: Great use of Arial in a poster design (Source: <http://goo.gl/S9bdWn>)

Fig. 14.3: Courier used for drink mats in an Asian food restaurant “Happy” in Stockholm, Sweden (Source: <http://goo.gl/UjgEWT>)

Fig. 14.4: Ikea catalogue with Futura on the left and with Verdana on the right (Source: <http://goo.gl/d1OGCV>)



# APPENDICES

## APPENDIX A - ANATOMY AND FRAMEWORK OF TYPE TERMINOLOGY

Understanding typography incorporates learning the terminology, the anatomy and the framework of typefaces. The basic terminology in most cases it is the same in all the mediums, no matter if it is digital, print, web or video. Understanding the parts that embody typographic practice, often helps in the process of selection of typeface and makes the design process easier. Knowing the typography terminology or not does not make the end result or the appeal of the advert better or worse but using a proper typefaces in the design process definitely help to achieve a better results.

Many terms in typography originate from the time of metal typesetting when the typographers and printers used to arrange the letters by hand. They created the basis for terminology now used to describe anatomy and the measure of type.

Typefaces consist of glyphs (all marks in typeface) and characters (e.g. letterforms, numerals, punctuation marks) from various shapes and proportions, coming from differences in language, culture, historical landmark, tools that are used to create the letters (pen, chisel, compass).

Many terms in relation to the type anatomy are defined and have one meaning which everybody who is working in the field of typography will clearly understand the meaning of the term. The terms used to describe typefaces are similar to basic human anatomy, so it is easier to remember them. In the roman letterforms there are enough elements that can be used to describe the anatomy of the typefaces.

Some of the figures and the definitions of the terms were mainly taken from Design Elements Typography Fundamentals<sup>55</sup>, Typography Deconstructed (Source: [www.typographydeconstructed.com](http://www.typographydeconstructed.com)) and Typography Guru (Source: <http://typography.guru/term/>)

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<sup>55</sup> CULLEN, Kristin, 2012, *Design Elements, Typography Fundamentals: A Graphic Style Manual for Understanding How Typography Affects Design*. Rockport Publishers. ISBN 1592537677.



- Aperture - opening between the counter and the outside of the letter.
- Apex - the top point of a letterform, where two strokes meet.
- Arc of Stem - a curved stroke that flows smoothly into a straight stroke.
- Arm - short horizontal or vertical stroke attached to another on one end.
- Ascender - the portion of lowercase letterforms that extends above the x-height.
- Axis - invisible line that bisects character tops and bottoms at the thinnest points.
- Bowl - fully closed, rounded part of a letter.
- Chin - connects the arm and spur of the uppercase G.
- Counter - the open space in a fully or partly closed area within a letter.
- Crossbar - the horizontal stroke in letters. Also known as a Bar.
- Crotch - the acute inside point where two strokes meet.
- Descender - the part of the letters that extends below the baseline.
- Dot - the mark above the lowercase i and j.

- Double story - specific letterform variations that have upper and lower closed or open counters.
- Ear - a small stroke projecting from the upper right bowl of some lowercase g's.
- Eye - the closed counter space specific to the lowercase e.
- Flag - horizontal stroke found on the numeral 5.
- Finial - the curved and tapered finishing stroke seen in the lowercase a, c, and e.
- Hook - is the curved stroke in a terminal, as in the lowercase f and r.
- Leg - the short, diagonal stroke that sweeps downward in the letterforms K and R.
- Link - the connecting stroke between the bowl and loop of the double story lowercase g.
- Loop - enclosed or partially enclosed counter of the double story lowercase g.
- Overshoot - the slight character portion that falls below the baseline or above the cap height.
- Serif - a small finishing detail at the start and end of strokes.
- Shoulder - A curved stroke originating from a stem, as in h, m, and n.
- Spine - A spine is the primary curving stroke of the S.
- Spur - one-sided, small finishing detail that slightly extends from a primary stroke.
- Stem - the primary vertical stroke of a letterform.
- Stroke - A stroke is any curved, straight, or diagonal line that constructs characters.
- Swash - an embellished stroke that replaces a serif or terminal to create a swash character.
- Tail - a descending stroke, often decorative.
- Terminal - the end of a stroke that lacks a serif.

By using these terms in relation to type anatomy, typographers and other professionals in the typographic community can understand each other, although in some cases there are other terms or definitions that are being used.

For example, the lower sloping stroke of the letter “K” is called a “leg”. Depending on the family and the style of the typeface, some of the legs are straight, some of them are bowed, some of them are curved and the serif typefaces have so called “foot”, but the term leg is used to describe a part of the typeface.

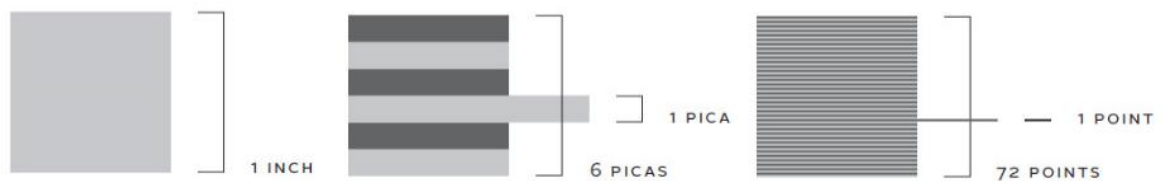
An invisible grid of five lines is used as a framework during the process in creation or design of typefaces. All the characters, letters, numerals, punctuation marks are created and defined within this invisible lines.



- Ascender line - a line marking the highest point of ascenders above the cap line.
  - Ascent - the maximum height of the letter from the baseline beyond the cap line.
  - Baseline - an invisible line on which the bases of all the capital letters and most of the lowercase letters are positioned.
  - Cap height - the height of the uppercase letters (without diacritics), from the baseline to cap line.
  - Cap line - a line that marks the height or highest point of uppercase letters.
  - Descender line - a line that marks the lowest point of descenders.
  - Descent - the maximum letterform distance below the baseline.
  - Mean line - a line marking the height or highest point of lowercase letterforms excluding the ascenders.
  - X-height - the distance from baseline to mean line and it measures lowercase letterform height without the ascenders and descenders.
- Typeface size is measured according to the X-height.

The measurement system in typography plays an important role in in typesetting. The typographic units have developed thorough history and various measurement systems have been used. Typefaces can be measured in meters, inches and pixels. The official metric typographic unit called “Quart” (abbreviated “Q”), but the most commonly used unit for measure is the point and the point based system.

The point based system was created by Sebastien Truchet and further developed by Pierre Fournier and Francois Didot. The point based system was further adjusted with the introduction of phototypesetting and today one point, which is the smallest unit in the point based system equals 1/72 inch or .35 millimetres. Traditionally the point is used to measure the vertical height of the letters and this originates from metal typesetting, where the size of the typefaces was determined by the physical height of the metal type body (body size), not the printed letters. This tradition was kept even though metal typesetting is not used anymore. Therefore same point size of one typeface can look different (larger or smaller) than other typeface with the same measure.



A “pica” is a unit of measurement equal to 12 points and this unit is mainly used to measure column widths. “Em” is a relative unit of measurement equal to the point size and it is used to define spacing. An “En” is a unit of relative measurement equal to half of one Em. They are called relative measurement units as they do not have fixed values or absolute size.

Weight of a typeface is the thickness of the letters and characters. Traditionally weights are defined as Light, Regular, Semibold and Bold. The first attempt to arrange types according to their weight was by Adrian Frutiger in his Univers where he also added numbers for every weight and later adopted by Linotype foundry. They used the names Ultra-Light, Thin, Light, Regular, Medium, Bold, Heavy, Black, Extra Black. There are different names to define the weight of a typeface which are used by various type foundries or designers.

Width defines how stretched is the typeface. Typefaces that are narrower than regular are named as compressed, condensed or narrow and on the other hand wider typefaces are named as wide, extended or expanded. The width can be either proportional or monospaced.

Slope is the angle of inclination of characters of a typeface. In many languages slopes are used to emphasise important words. Sloped typefaces can be oblique or italic. Oblique is slanted version of the typeface and italic is rounded version of the typeface with more handwritten or cursive style and often

they have different characteristics from the Latin typefaces. Oblique is not the same as italic and the two terms should not be confused.

The name of a typeface depends if it has variation in its weight, width and slope. This is usually common in larger type families as to make a difference and better description of the characteristics of the typeface. First goes the name of the typeface within the family, then the weight, then the width and the slope at the end.

For example if we take typeface from the ITC Avant Garde family, first goes the name of the typeface, then the weight which in this case is bold, then the width which is condensed and at the end the slope which is oblique.

*ITC Avant Garde Bold Condensed Oblique*

NAME OF THE TYPEFACE	WEIGHT	WIDTH	SLOPE
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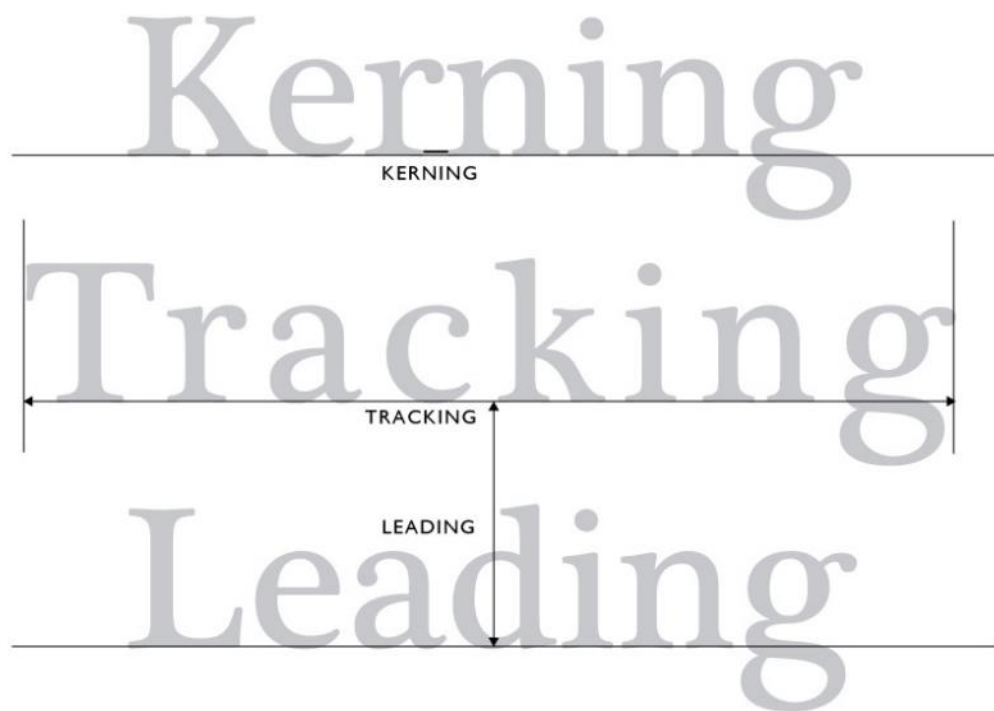
There is also a naming scheme according to the optical size of the typefaces and the purpose for their use and application. Typeface used with a size ranging from 6 to 8 points is called caption, from 8 to 10 points they are known as small text, from 10 to 13 as regular, from 14-18 as subhead, from 19 to 72 as display and larger than 72 as poster. This naming system was invented and popularised by Adobe.

Kerning or spacing between certain pairs of letters plays equally important role in typefaces, mainly for the readability of texts and it is used to improve the appearance as only the space between words should be noticeable. Kerning is important during the process of creation of typefaces and it is a task of the typographer to create visually balanced typeface. There are certain combinations of letters that need more attention and kerning. Often paragraphs with typefaces that are too small or too large, need some further adjustment to improve readability.

Tracking is a term used for the space between groups of letters or the overall latter spacing whether it word or group of words (blocks). Tracking can be positive which increases the space between letters or negative which is decreases the space between the letters. Tracking should not be confused with kerning, as kerning is term used for adjustment between pairs of letters.

Leading is the vertical space from one baseline to the next and it is measured in points. The term leading is known as line spacing or line feed. The name of

the term is coming from the metal typesetting when between metal types, lead strips with various size were inserted to adjust the spacing.



Another important factors in typographic clarity and communicating with type is the legibility and readability of a typeface. The two terms seem they have the same meaning but in fact they refer to different, but still connected functions of the type.

Legibility is the measure of how easy or difficult it is to distinguish one letter from another in particular typeface. Legibility is a function of typeface design. Typeface designers should not attract too much attention with the design and style of the typeface, because the viewer or reader should see the words, without being distracted by the typeface. The factors that are making a typeface legible are mainly large, open counters, larger x-heights, size of ascenders and descenders and character shapes which are easy to be recognized. There are lot of studies favouring serif typefaces (Robinson et al., 1983; Burt, 1959; Weildon, 1995;) or sans serif typefaces (Lund, 1999) in terms of legibility but it is mainly depends on the individual typeface rather than classification<sup>56</sup>.

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<sup>56</sup> POOLE, Alex, 2008, *Which Are More Legible: Serif or Sans Serif Typefaces?* [online]. 2008. [Accessed 23 May 2015]. Available from: <http://goo.gl/dlENa>

Readability is mainly how easy words, phrases, and blocks of text can be read and the reading process should not take an extra effort for recognizing the words. Once a person learns the reading skills, reading becomes a routine in which the brain is recognizing the arrangement of characters and quickly processing them into words. It is a designer's task to make the text readable. Using legible typefaces helps to improve the readability but doesn't mean it is not a granted that a highly legible typeface will produce highly readable text. It is a common mistake when the designer choose a legible typeface for specific purpose (for example typeface for titles as the main body text). Another important factor is the subject matter and also it should be considered in the process of selection of typefaces.

Using uppercase and lowercase letters changes the sound of the text. With using capital letters words are being emphasised and they are read louder. They also influence readability as text in caps with longer length than a title, it is more difficult to be read as they are reducing the speed of reading.

The alignment of the text also have big influence on readability. The texts that are left aligned, give great readability as every new sentence starts from the same point. Text aligned to the right have reduced readability if the text is longer, but it can work well for shorter paragraphs that are fitted with the layout. A justified text can work well as it is aligned on both sides, but often results with big gaps between words which reduces readability. This can be sometimes manually corrected sometimes but also editing the text can be the best solution. Centred texts give lowest readability, so it is the best to be used for short isolated paragraphs. Often it is necessary the text to be optically aligned as some of the lines start with letters or punctuation marks that appear slightly indent. Spacing between lines and paragraphs also plays important role in readability. If the space between lines is too small, often influences the reader to move to a wrong row.



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CENTRED

All the above mentioned factors play important role in the appearance of the typefaces and how information is transmitted. With proper usage the final output of the adverts can be improved.

## **APPENDIX B - SURVEY: TYPOGRAPHY IN ADVERTISING**

I would appreciate your assistance in answering this survey which is an important part of my PhD research in Visual Arts at Tomas Bata Univeristy in Zlin, Czech Republic. This survey is aimed at people who use type regularly for commercial/advertising purpose, whether is print, digital, web or video. The aim of the survey is to determine the current trends (if any) in the use of typography in advertising. I am using the word "Typeface" instead of "Font" in this survey as Font is the digital file that contains/describes the typeface. (Please do not submit the document if you don't want to answer the questions)

### **Demographic Information**

**Please specify your gender**

- Male
- Female

**Country of residence**

**Please specify your age range**

- 16-25 years
- 26-35 years
- 36-45 years
- 46-59 years
- 60 years and over

**Please specify your primary occupation**

- Designer/Visual Artist

- Typographer/Typefaces Designer
- Design Teacher
- Design Student
- Design/Typography Enthusiast
- Other:

## Which Typefaces do you use most in your designs?

### 1. Which typeface is your most favourite for using in different designs?

(If the answer is not applicable, leave the field blank)

### 1. Reasons why?

(Tick appropriate boxes)

- Beautiful
- Classic
- Elegant
- Distinct
- Clean
- Stylish
- Modern
- Legible/Readable
- Other:

**2. Which typeface is your second most favourite for using in different designs?**

(If the answer is not applicable, leave the field blank)

**2. Reasons why?**

(Tick appropriate boxes)

- Beautiful
- Classic
- Elegant
- Distinct
- Clean
- Stylish
- Modern
- Legible/Readable
- Other:

**3. Which typeface is your third most favourite for using in different designs?**

(If the answer is not applicable, leave the field blank)

**3. Reasons why?**

- Beautiful

- Classic
- Elegant
- Distinct
- Clean
- Stylish
- Modern
- Legible/Readable
- Other:

**Which typefaces are your least favourite in the design of adverts?**

**1. Which typeface is your least favourite for using in different designs?**

(If the answer is not applicable, leave the field blank)

**1. Reasons why?**

(Tick appropriate boxes)

- Ugly
- Dated
- Cheap/Clichéd
- Overused/Misused
- Boring
- Rip-off/Copy

Not Legible/Readable

No Reason

Other:

**2. Which typeface is your second least favourite for using in different designs?**

(If the answer is not applicable, leave the field blank)

**2. Reasons why?**

(Tick appropriate boxes)

Ugly

Dated

Cheap/Clichéd

Overused/Misused

Boring

Rip-off/Copy

Not Legible/Readable

No Reason

Other:

**3. Which typeface is your third least favourite for using in different designs?**

(If the answer is not applicable, leave the field blank)

### 3. Reasons why?

(Tick appropriate boxes)

- Ugly
- Dated
- Cheap/Clichéd
- Overused/Misused
- Boring
- Rip-off/Copy
- Not Legible/Readable
- No Reason
- Other:

### Trends

**Which typeface have you seen the most in adverts around you in the last 24 months?**

(If the answer is not applicable, leave the field blank)

**Which other typefaces you think were the most used in advertising in the last decade?**

(If the answer is not applicable, leave the field blank)

**Which Type Foundry do you believe currently has the highest visibility in adverts?**

(If the answer is not applicable, leave the field blank)

**Are you influenced by the typefaces you see in adverts used by other designers?**

- Not at all
- Somewhat
- Quite
- Very

**What kind of typefaces do you think are going to be the future trend in advertising?**

(If the answer is not applicable, leave the field blank)

I want to thank you for taking part in this survey and for your cooperation. I really appreciate it. Aleksandar Donev PhD Candidate

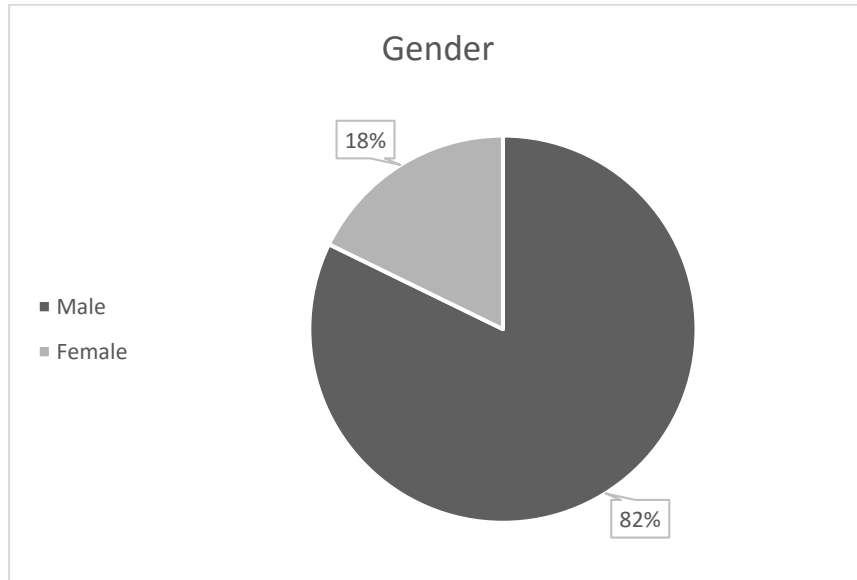


# APPENDIX C - SURVEY RESPONSES

## Demographic Information

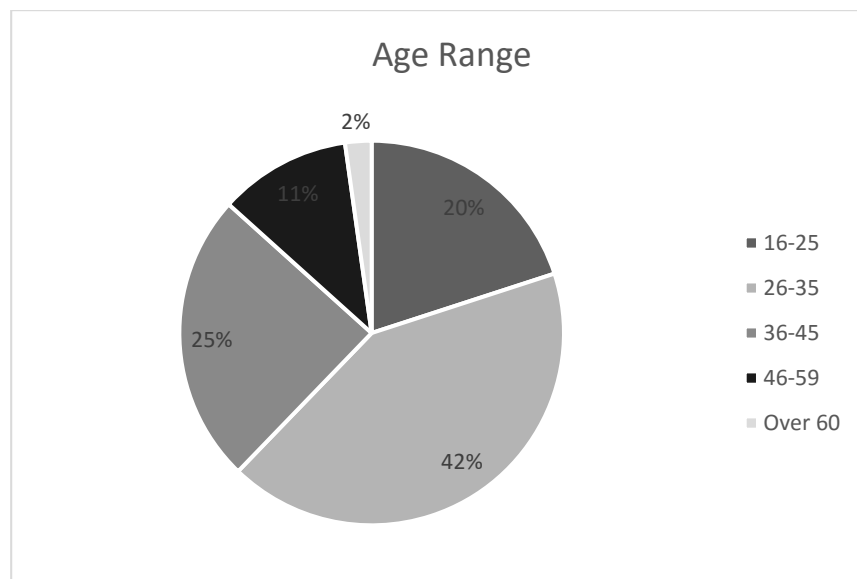
### Gender

Male	37
Female	8



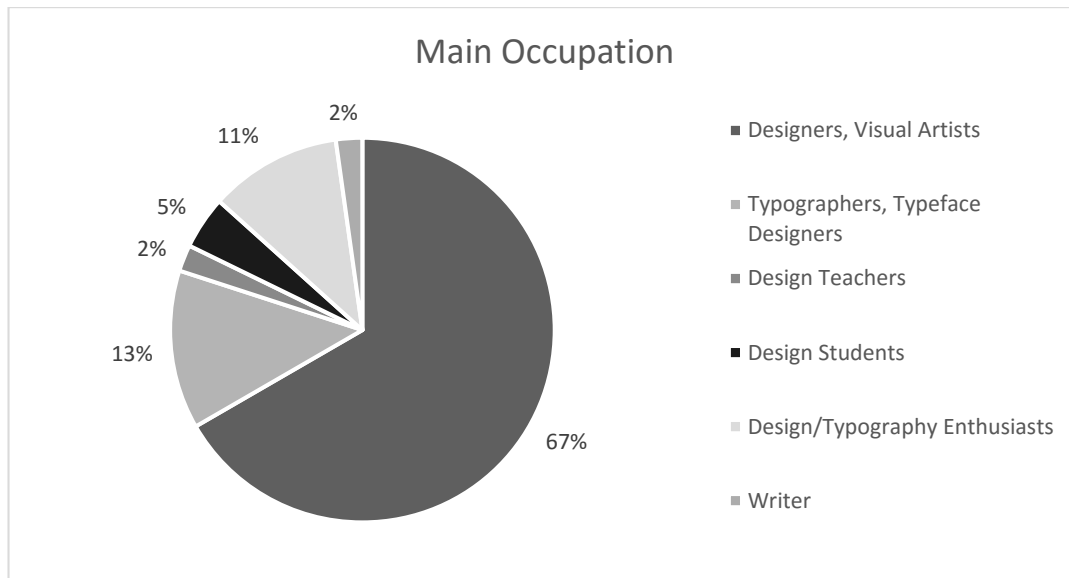
### Age Range

16-25	9
26-35	19
36-45	11
46-59	5
Over 60	1



### Main Occupation

Designers, Visual Artists	30
Typographers, Typeface Designers	6
Design Teachers	1
Design Students	2
Design/Typography Enthusiasts	5
Writer	1



### Which Typefaces do you use most in your designs?

1. Which typeface is your most favourite for using in different designs?

Typefaces	Reasons why?
Aaux Next	Beautiful, Classic, Elegant, Distinct, Clean, Stylish, Modern, Legible/Readable
Univers	Stylish, Legible/Readable
Fakt	Clean, Versatile
Univers	Clean, Modern, Legible/Readable
Legato	Culturally progressive
Thesis	Classic, Elegant, Clean, Legible/Readable
Montserrat	Classic, Clean, Legible/Readable
Chronicle	Beautiful, Classic, Elegant, Stylish, Legible/Readable
Gotham	Beautiful, Classic, Clean, Modern
Benton Sans	Clean, Legible/Readable, Large family, can be adapted to many different contexts
Futura	Beautiful, Classic, Elegant, Distinct, Clean, Stylish, Modern, Legible/Readable
Proxima Nova	Beautiful, Classic, Elegant, Legible/Readable

Univers	Beautiful, Classic, Elegant, Clean, Modern, Legible/Readable
Open Sans	Clean, Modern, Legible/Readable, Light
Rockwell	Beautiful, Distinct, Stylish, Modern, Legible/Readable, big family
Futura	Distinct, Modern, Legible/Readable, Strong
Futura	Elegant
Adelle	Clean, Stylish
DIN	Clean, Modern, Legible/Readable
Proxima Nova	Classic, Clean, Modern, Legible/Readable
Open Sans	Clean, Modern, Legible/Readable, as part of the google-fonts usable in most webdesigns
Avenir	Clean, Modern
Guardian	
Egyptian Text	Beautiful, Distinct, Clean, Legible/Readable
Raleway	Clean, Modern, Legible/Readable
Helvetica	Classic, Elegant, Legible/Readable
Walsheim	Beautiful, Elegant, Clean, Stylish, Modern, Legible/Readable
DIN	Beautiful, Clean, Modern, Legible/Readable
Proxima Nova	Clean, Modern
Brandon	
Grotesque	Classic, Clean, Modern, Legible/Readable
Gill Sans	Classic, Elegant, Clean
Open Sans	Clean, Legible/Readable
Lato	Beautiful, Clean, Modern, Legible/Readable
Arno Pro	Beautiful, Classic, Elegant, Clean, Stylish
Futura	Elegant, Clean, Modern
A Day Without Sunshine	Stylish, Modern
Comforta	Elegant, Clean, Modern
Clear Sans	Modern
Roboto	Beautiful, Clean, Stylish, Modern, Legible/Readable
Slim Joe	Elegant, Clean, Stylish
Tiempos	Beautiful, Classic, Modern
Calibri	Distinct, Legible/Readable
Dolly	Beautiful, Clean, Stylish, Legible/Readable
Garamond	Classic, Legible/Readable
Alegreya Sans	Beautiful, Elegant, Distinct, Modern, Legible/Readable, The designer is a close friend of mine
Roboto	Beautiful, Clean, Modern

2. Which typeface is your second most favourite for using in different designs?

<b>Typeface</b>	<b>Reasons why?</b>
Arno Pro	Beautiful, Classic, Elegant, Legible/Readable
Gotham	Distinct, Modern
Eames Century Modern	Beautiful, Distinct, Stylish
Roboto Slab	Distinct, Clean, Modern, Legible/Readable
Georgia	Classic, Legible/Readable
Helvetica	Elegant, Clean, Stylish, Modern, Legible/Readable
Raleway	Elegant, Clean
Whitney	Distinct, Clean, Legible/Readable
Didot	Beautiful, Classic, Elegant, Stylish
Input	Distinct, Stylish, Legible/Readable, Large family, works great on screen
Brandon Grotesque	Beautiful, Elegant, Distinct, Clean, Stylish, Modern, Legible/Readable
Univers	Clean, Classic
Bodoni	Beautiful, Classic, Elegant, Legible/Readable
Raleway	Elegant, Distinct, Clean, Stylish, Modern, Legible/Readable
Helvetica Neue	Beautiful, Elegant, Clean, Stylish, Modern, Legible/Readable, big family
Nexa	Classic, Clean, Modern, Legible/Readable
Calibri	Clean, Legible/Readable
Minion	Classic, Elegant
Gill Sans	Classic, Clean, Legible/Readable
Akzidenz Grotesk	Beautiful, Classic, Elegant, Clean, Stylish
Minion Pro	Beautiful, Classic, Elegant, Legible/Readable
Open Sans	Clean, Modern, Legible/Readable, Freely available
Futura	Classic, Clean, Legible/Readable
Futura	Classic, Elegant, Clean, Stylish, Modern, Legible/Readable
Achille II	Beautiful, Distinct, Clean, Stylish, Versatile
Georgia	Beautiful, Classic
Georgia	Classic, Legible/Readable
Futura	Beautiful, Modern
Proxima Nova	Beautiful, Elegant, Stylish, Legible/Readable
Core Rhino	Beautiful, Clean, Stylish, Modern
Gotham (Rounded)	Distinct, Stylish
Exo2	Clean, Stylish, Legible/Readable
Helvetica	Classic, Clean
Open Sans	Open Source

Big John	Beautiful, Clean, Modern
Neue Haas	Classic, Distinct, Clean
Grotesk	
Andron	Distinct, Modern, Legible/Readable
Effra	Clean, Modern, Legible/Readable
Myrad	Clean, Modern, Legible/Readable
Warnok	Beautiful, Elegant, Legible/Readable
Open Sans	Beautiful, Clean, Modern

3. Which typeface is your third most favourite for using in different designs?

<b>Typeface</b>	<b>3. Reasons why?</b>
Helvetica	Beautiful, Classic, Elegant, Clean, Legible/Readable
Abel	Distinct, Modern
Relay	Elegant, Distinct
Helvetica	Beautiful, Classic, Distinct
DIN	Classic, Elegant, Clean, Stylish, Modern, Legible/Readable
Akzidenz Grotesk	Beautiful
Gotham	Classic, Clean, Modern, Legible/Readable
Garamond	Classic, Elegant, Legible/Readable
Fakir	Distinct, Stylish, Modern, Badass
Helvetica	Classic, Distinct, Clean, Stylish, Modern, Legible/Readable
Brandon	Clean, Modern
Grotesque	
Clarendon	Beautiful, Classic, Legible/Readable
Klinik Slab	Beautiful, Elegant, Distinct, Stylish, Modern
Optima	Beautiful, Classic, Elegant, Clean, Stylish, Modern, Legible/Readable
Firenight	Dynamic and Fun
Open Sans	Legible/Readable, Versatile
Cartier Pro	Beautiful, Elegant, Distinct, Stylish
Halis Grotesque	Beautiful, Classic, Clean, Legible/Readable
Bodoni	Classic, Elegant, Clean, Legible/Readable
Gotham	Clean, Stylish, Modern, Legible/Readable, Versatile
Bebas Neue	Distinct
PF Din	Legible/Readable
Avenir	Beautiful, Stylish
Bitter	Distinct, Stylish, Modern, Legible/Readable
Helvetica Neue	Beautiful, Classic, Elegant, Clean, Stylish
Myriad Pro	Legible/Readable, Support of many languages
Lobster	Classic, Elegant, Stylish

Open Sans	Classic, Stylish, Legible/Readable
Atlas Grotesk	Clean, Stylish, Modern
Warnock Pro	Legible/Readable
Gentium	Classic, Clean, Legible/Readable
Didot	Classic, Clean, Legible/Readable
Monserrat	Elegant, Clean
Helvetica Neue	Beautiful, Clean, Modern

### Which typefaces are your least favourite in the design of adverts?

Which typeface is your least favourite for using in different designs?

<b>Typeface</b>	<b>Reasons why?</b>
Times New Roman	Dated, Cheap/Clichéd, Overused/Misused, Boring
Curlz MT	Ugly, Dated
Impact	Cheap/Clichéd, Overused/Misused
Times New Roman	Dated, Boring
Helvetica	Ugly, Dated, Cheap/Clichéd, Overused/Misused, Boring, Not Legible/Readable
Verdana	Ugly, Dated
Mistral	Ugly, Cheap/Clichéd, Overused/Misused
Arial	Ugly, Cheap/Clichéd, Overused/Misused, Boring, Rip-off/Copy
Comic Sans	Ugly, Cheap/Clichéd, Overused/Misused, Boring
Brush Script	Not Legible/Readable
University Roman	Ugly, Dated, Cheap/Clichéd, Overused/Misused, Not Legible/Readable
Times New Roman	Dated, Cheap/Clichéd, Overused/Misused, Boring
Comic Sans	Cheap/Clichéd, Overused/Misused
Papyrus	Ugly, Cheap/Clichéd, Overused/Misused
Comic Sans	Ugly, Dated, Overused/Misused
Helvetica	Cheap/Clichéd, Overused/Misused, Boring
Helvetica	
Myriad Pro	Cheap/Clichéd, Overused/Misused
Comic Sans	Dated, Overused/Misused
Helvetica	Overused/Misused
Arial	Cheap/Clichéd, Overused/Misused, Boring
Comic sans	Ugly, Cheap/Clichéd, Overused/Misused
Comic Sans	Ugly, Cheap/Clichéd, Overused/Misused
Proxima Nova	Ugly, Overused/Misused
Arial	Dated, Cheap/Clichéd, Boring
Impact	Dated, Overused/Misused, Boring
Arial	Dated, Boring

Comic Sans	Cheap/Clichéd, Boring, Not Legible/Readable
Arial	Ugly, Dated, Cheap/Clichéd, Overused/Misused, Boring, Rip-off/Copy
Brush Script	Ugly, Dated, Overused/Misused, Boring, Not Legible/Readable
Arial	Cheap/Clichéd, Overused/Misused
Comic Sans	Ugly, Dated, Cheap/Clichéd
Algerian	Ugly, Dated, Overused/Misused
Arial	Ugly
Comic Sans	Ugly, Cheap/Clichéd, Overused/Misused, Boring
Comic Sans	Ugly, Dated, Cheap/Clichéd, Overused/Misused
Optima	Cheap/Clichéd, Overused/Misused, Boring
Times New Roman	Ugly, Not Legible/Readable
Times New Roman	Dated, Cheap/Clichéd, Overused/Misused, Boring
Arial	Ugly, Overused/Misused, Rip-off/Copy, Not Legible/Readable
Arial	Very close to Helvetica
Comic Sans	Ugly, Cheap/Clichéd

Which typeface is your second least favourite for using in different designs?

<b>Typeface</b>	<b>Reasons why?</b>
Garamond	Dated, Cheap/Clichéd, Overused/Misused, Boring
Comic Sans	Cheap/Clichéd, Overused/Misused
Oswald	Ugly, Rip-off/Copy
Any "handwritten" font	Cheap/Clichéd, Overused/Misused, Not Legible/Readable
Arial	Boring, Rip-off/Copy
Comic Sans	Ugly, Cheap/Clichéd, Overused/Misused
Oswald	Ugly, Cheap/Clichéd, Boring, Poorly drawn, looks horrible in caps, so many better interpretations of the same design idea
Papyrus	Ugly, Dated, Cheap/Clichéd, Overused/Misused, Boring, Rip-off/Copy, Not Legible/Readable
Helvetica	Overused/Misused, Boring
Tiffany	Ugly, Dated, Cheap/Clichéd, Overused/Misused, Boring, Not Legible/Readable
Calibri	Cheap/Clichéd
Comic Sans	Overused/Misused
Papyrus	Ugly, Dated, Cheap/Clichéd
Copperplate Gothic	Overused/Misused
Bank Gothic	Dated, Overused/Misused
Arial	Ugly, Overused/Misused, Boring, Rip-off/Copy

Helvetica	Cheap/Clichéd, Overused/Misused, Boring
Helvetica	Overused/Misused, Boring
Lyno	Overused/Misused
Helvetica	Overused/Misused, Boring
Comic Sans	Ugly, Dated, Cheap/Clichéd, Overused/Misused
Times New Roman	Ugly, Dated, Overused/Misused, Boring
Myriad	Boring
Brush Script	Ugly, Dated, Not Legible/Readable
Times New Roman	Dated, Overused/Misused, Boring
Times New Roman	Dated, Overused/Misused
Century	Boring
Times New Roman	Ugly, Dated, Overused/Misused, Boring
Arial	Dated, Cheap/Clichéd, Overused/Misused, Boring
TheSans	Overused/Misused, Boring
Arial	Ugly, Boring
Souvenir	Ugly, Dated
Helvetica	
Times New Roman	Overused/Misused

Which typeface is your third least favourite for using in different designs?

<b>Typeface</b>	<b>Reasons why?</b>
Arial	Dated, Cheap/Clichéd, Overused/Misused, Boring
Impact	Overused/Misused
Strangelove	Overused/Misused, Not Legible/Readable
Papyrus	Ugly
Papyrus	Ugly, Cheap/Clichéd, Overused/Misused
Brandon Grotesque	Overused/Misused
Times New Roman	Overused/Misused, Boring
Comic Sans	Ugly, Dated, Cheap/Clichéd, Overused/Misused, Boring
Rockwell	Ugly
Myriad Pro	Dated, Overused/Misused
Verdana	Ugly, Dated, Cheap/Clichéd, Overused/Misused, Boring
Arial	Ugly, Dated, Cheap/Clichéd, Overused/Misused, Boring
Calibri	Ugly, Cheap/Clichéd, Overused/Misused, Boring
Thirsty Script	Overused/Misused
Helvetica	Cheap/Clichéd, Boring
Comic Sans	Overused/Misused
Arial	Dated, Overused/Misused, Boring
Trajan Pro	Overused/Misused



Times New Roman	Dated, Boring
Times New Roman	Dated, Overused/Misused, Boring
Meta	Overused/Misused, Boring
Helvetica	Ugly, stiff
Arial	Ugly, Cheap/Clichéd, Overused/Misused, Boring, Rip-off/Copy
DIN	Overused/Misused, Not Legible/Readable

## Trends

Which typeface have you seen the most in adverts around you in the last 24 months?

Arial Rounded	Helvetica	Helvetica
Gotham	Museo	Open Sans
Strangelove	Gotham	Helvetica
Brandon Grotesque	Gotham	Gotham
Helvetica	Bank Gothic	Century Gothic
Helvetica	Helvetica	Days
Cocon	Proxima Nova	Brandon Grotesque
Helvetica Neue	Helvetica	Helvetica
Futura	Gotham	Helvetica
Helvetica	Helvetica	Brandon Grotesque
Helvetica	Helvetica	FF Tartine Script
Brandon Grotesque	Gotham	Gotham
Gotham	Proxima Nova	Gotham
Museo	Apercu	Museo Sans
Helvetica	Calibri	

Which other typefaces you think were the most used in advertising in the last decade?

- Helvetica
- Museo
- Hand Drawn (like Strangelove), Brandon Grotesque, Helvetica
- Gotham
- Brandon Grotesque, Futura
- Proxima nova
- Helvetica, Verdana (thanks IKEA), Sketch Block (thanks Dafont), Faked brush scripts
- Clarendon, Avenir, Gotham, Proxima Nova, Georgia, Futura, Garamond
- Myirad

- Gotham, Trajan, Interstate, FF DIN, Meta
- Brandon Grotesque, DIN Pro, Avenir, Futura Bold, Gotham
- Helvetica-ish ones.
- Brandon Grotesque, American Captain, various "fanciful" scripts (Peoni Pro, etc.), various spurless sans fonts (Dax for example). Helvetica.
- Trajan Pro, Helvetica
- Garamond
- Gotham
- Avenir
- Helvetica, Gotham
- Din, Helvetica, Didot
- Garamond
- Akzidenz Grotesk, Myriad, Frutiger
- Gotham, Brandon Grotesque, Museo
- Arial, Futura, Myriad, Gotham, Meta, Museo, Adobe Garamond, Avenir, Times New Roman, Interstate, Meta Serif, Unit, DIN Pro, Adelle
- Próxima nova
- Proxima nova
- Futura, Bodoni, Proxima Nova..... but I actually don't know, I don't look into typography in adverts so much...more in books, websites (in term of typography)
- Helvetica (Neue), Gotham, Proxima Nova, Futura
- Comic Sans
- Helvetica, Bebas Neue, Impact, Arial, Myriad Pro
- Garamond
- Trajan Pro, Myriad Pro, Impact
- Century Gothic, Arial, Myriad,
- Helvetica
- Helvetica, Helvetica Neue, Avenir, Open Sans
- Script fonts, Open Sans
- Futura, Helvetica Neue Condensed, FF Din, Eurostile
- Libera Pro, Scandal Pro, BPTypewrite
- Trajan, Myriad
- Helvetica

Which Type Foundry do you believe currently has the highest visibility in adverts?

Linotype  
 Linotype  
 H&FJ

Linotype  
 Helvetica  
 H&FJ

Linotype  
 Mark Simonson  
 Linotype

MyFonts	Linotype	FontFont
Linotype	Linotype	Parachute
ITC	Monotype	H&FJ
Monotype	Don't know...	H&FJ
HVD Fonts	H&FJ or FontFont	H&FJ
H&FJ	Adobe	Linotype

**Are you influenced by the typefaces you see in adverts used by other designers?**

<b>Answer</b>	<b>Number of times</b>
Not at all	7
Somewhat	27
Quite	5
Very	4
No Answer	2

**What kind of typefaces do you think are going to be the future trend in advertising?**

- Clean and classic
- Utilitarian throwbacks to classic forms. Like Gotham or Varela Round.
- Those that work well on screen.
- Fake "handmade"
- More fake brush scripts  
After that: back to Bell Gothic  
or hopefully Jos Buivenga's 'Tenso'
- Not sure of the exact typefaces, but most likely a shift away from the lighter weight trend and toward heavier, more legible/readable weights.
- geometric serifs, revival of hand-drawn fonts
- Geometric sans and/or typefaces that look hand-drawn
- Brandon Grotesque
- I would say "softened Helvetica" faces. Example: National (Klim), Plan Grot (Typotheque) and Aften (Monokrom).
- Spurless is still growing.
- simple, clean, readable, legible and versatile.
- handwritten typeface, collage typeface and of course evergreen typefaces
- Slab Serifs
- Sans Serif typefaces for their legibility. As copy becomes shorter and more concise to reach audiences with shorter attention spans, Sans Serif typefaces will become used more often.
- Clean sans serifs. Rounded or with rounded terminals. Typefaces which

are legible but have a sort of unique charme.

- multi-layered layered / coloured
- Sans serifs in the style of DIN, script typefaces with several contextual alternates and organic feeling
- Hand drawn, brushy, organic
- Thinner typefaces
- Swiss typefaces - by Lineto.com, Grillitype.com
- The hipster font trend will die down but letterpress still has a way to go, I think. Handmade typefaces will be all the rage for a while yet. The demand for clean sans serifs will also stay high. There seem to be a lot of 50s script fonts around at the moment, so maybe they will become very popular.
- Clean, Moder, Light
- Apercu, Brandon Grotesque
- Handwritting
- Bitter, Mission Script, Lato, Alber
- All kinds, clean, minimal, sanserif, serif, script, slabs...
- Sans Serif typefaces, with different weights, with modern touch, refined, that support many different languages. The design of the typeface is very important, the kerning, readability, also.
- SOMething clean and thin (Exo, Century Gothic... )
- Very bold mixed wit very thin/elegant, both clean typefaces.  
That's the perfect combination if you ask me :)
- I think Serifs in all kinds will be the next big thing. Somekind of serif renaissance. People are bored by high tech squarish looking fonts.
- Script type
- First, custom type, but still a minority use case.  
Second, commercially available type, but because there are so many well-polished designs available now, the number of occurrences of each individual face is low enough that such usages \*look\* like custom type.
- Thinner scripts

## APPENDIX D – “BAD” AND “GOOD” TYPEFACES STATISTICS

In order to determine which typefaces are being considered as good or bad either I have taken statistical method and approach. I have taken the results that are being shown in search engines regarding in regard to the relevant topic.

First I have started with statistics about what is being considered as bad typefaces and looking for articles published on design related websites and blogs. I have taken the first ten relevant articles that are being shown in the first few pages on the search engines as most likely people interested in this topic would check only those articles. All the articles that had the titles like bad, worst, most hated typefaces or fonts, have been taken into account.

Table. Articles regarding “Bad” typefaces

<b>Article Title</b>	<b>Source</b>	<b>Link (Shortened)</b>
Bad Fonts	Creative Pro	<a href="http://goo.gl/LQKleM">http://goo.gl/LQKleM</a>
The top five fonts to never ever use	Video Jug	<a href="http://goo.gl/ivZRZt">http://goo.gl/ivZRZt</a>
Font Police: 20 Fonts to Avoid to Maintain Your Readers’ Sanity	1 <sup>st</sup> Web Designer	<a href="http://goo.gl/kq51OE">http://goo.gl/kq51OE</a>
Most hated fonts	Prepressure	<a href="http://goo.gl/pYM3sW">http://goo.gl/pYM3sW</a>
America's Most Fonted: The 7 Worst Fonts	Lmnop	<a href="http://goo.gl/mV7I">http://goo.gl/mV7I</a>
Worst Fonts Ever! 11 Examples of Bad Typography in Print	Company Folders	<a href="http://goo.gl/NHqSwc">http://goo.gl/NHqSwc</a>
The 10 worst fonts to use in branding	Andy Fehrenbach	<a href="http://goo.gl/ICPzON">http://goo.gl/ICPzON</a>
Top 10 Most Notoriously Hated Fonts	Top Design Mag	<a href="http://goo.gl/jveOT">http://goo.gl/jveOT</a>
10 iconic fonts and why you should never use them	Web Designer Depot	<a href="http://goo.gl/HKH7C">http://goo.gl/HKH7C</a>
The 8 Worst Fonts In The World	FastCoDesign/ Simon Garfield	<a href="http://goo.gl/o3PJX">http://goo.gl/o3PJX</a>

These articles had various typefaces listed as bad and I have been adding the first ten to a list and counting the ones that were repeating. There are some typefaces that were featured across almost each of the articles.

Table. “Bad” typefaces with the number of times featured in the articles

<b>Name of the typeface</b>	<b>Number of times</b>
Papyrus	10
Comic Sans	9
Arial	6
Brush Script	6
Courier	5
Bradley Hand	5
Times New Roman	4
Curlz	4
Impact	4
Helvetica	3
Trajan	3
Vivaldi	3
Viner Hand	3
Gill Sans	2
Souvenir	2
Kristen ITC	2
Myrad	1
Copperplate Gothic	1
Jokerman	1
Neutraface	1
Lobster Script	1
Bleeding cowboys	1
Algerian	1
Luciada Handwriting	1
Monotype Corsiva	1
The Sans Basic	1
Franklin Gothic	1
Ecofont	1
Neuland inline	1
Ransom Note	1
2012 Headline (The Olympic Font)	1
Mistral	1

I have repeated the same method to determine which typefaces are being considered as good. I have been looking for articles published on design related websites and blogs that are listing typefaces as being good. Again, I have taken the first ten relevant articles that are being shown in the first few pages on the search engines. All the articles that had the titles like good, best, preferred typefaces or fonts, have been taken into account.

Table. Articles regarding “Good” typefaces

<b>Article Title</b>	<b>Source</b>	<b>Link (Shortened)</b>
10 Best Fonts	The Guardian	<a href="http://goo.gl/W1Fdlq">http://goo.gl/W1Fdlq</a>
Top Fonts A Designer Should Download	Design Your Way	<a href="http://goo.gl/Pmdt">http://goo.gl/Pmdt</a>
The 12 Best Fonts For Design	Creativity 101	<a href="http://goo.gl/EpjbTT">http://goo.gl/EpjbTT</a>
The 100 Best Typefaces of All Time	FontShop	<a href="http://goo.gl/Ayztu">http://goo.gl/Ayztu</a>
Thirteen typefaces for graphic designers	David Airey	<a href="http://goo.gl/yK3fgA">http://goo.gl/yK3fgA</a>
Beautiful Typefaces For Professional Design	Smashing Magazine	<a href="http://goo.gl/sIrv1">http://goo.gl/sIrv1</a>
Best Fonts Of All Time	Just Creative	<a href="http://goo.gl/uvekw">http://goo.gl/uvekw</a>
Top 10 Fonts Web Designers Love	Hongkiat	<a href="http://goo.gl/nT3C5">http://goo.gl/nT3C5</a>
Top fonts most preferred by graphic designers	BonFx	<a href="http://goo.gl/f7i4S">http://goo.gl/f7i4S</a>
Best Fonts Designers Should Use for Print	Design Reviver	<a href="http://goo.gl/eAm4">http://goo.gl/eAm4</a>

Similar like in the articles with the bad typefaces, I have done the same with those that are regarded as good. I have been adding the first ten to a list and counting the ones that were repeating. Again, there are some typefaces that were featured across lot of the articles.

Table. “Good” typefaces with the number of times featured in the articles

<b>Name of the typeface</b>	<b>Number of times</b>
Helvetica	9
Akzidenz-Grotesk	8
Futura	7
Frutiger	7

Gill Sans	6
Garamond	5
Bodoni	5
Univers	5
Franklin Gothic	5
DIN	4
Avenir	4
Caslon	4
Times	3
Myrad	3
Gotham	3
Minion	3
New Baskerville	2
Rockwell	2
Trade Gothic	2
Officina	2
Clarendon	2
Perpetua	2
HTF Didot	1
Trajan	1
Sabon	1
Knockout	1
Gill Shadow	1
Shelley	1
Proxima	1
Glasgow	1
Charlotte	1
Precious	1
Optima	1
Neo Sans	1
Skolar	1
Kautiva	1
Caecilia	1
Fedra Sans	1
Warnock	1
Bembo	1
Excelsior	1



## **LIST OF PUBLICATIONS AND CONFERENCES**

Krstev, Aleksandar and DONEV, Aleksandar and Krstev, Dejan (2011) Information technology in logistics: advantages, challenges and opportunity for efficiency from problem decision in different activities. Natural resources and technologies, 5 (5). ISSN 185-6966

DONEV, Aleksandar and Despot, Katerina and Panov, Zoran (2011) Theory of mixture and classification of colors. Natural resources and technology. ISSN 185-6966

Gelova, Elena and DONEV, Aleksandar (2011) Optimization Theory and Application, Natural resources and technologies. ISSN 185-6966

Despot, Katerina and Sandeva, Vaska and DONEV, Aleksandar (2011) Perception and psychology of colors and their application in design. In: XX International scientific conference Management and Quality

DONEV, Aleksandar (2013) Design, Art, Media and Advertising In: Confernece "Design Na Hranici", Zlin

Panov, Zoran and Popovski, Risto and Dimov, Gorgi and Doneva, Blagica and Karanakova Stefanovska, Radmila and DONEV, Aleksandar (2011) Report for rehabilitation of the landslide in the Surface Mine "USJE".

DONEV, Aleksandar (2013) Participant in the Autumn Workshop on British and American Studies in November 2012 at FHS in Zlin

# CURRICULUM VITAE

## PERSONAL INFORMATION



### Aleksandar Donev

- 📍 **Permanent Address** 8 Mart 22, 2000 Shtip, Republic of Macedonia
- 📍 **Current Address** Santraziny 343, 760 01, Zlin, Czech Republic
- 📞 **Macedonia** +38978526567 | 🇨🇪 **Czech Republic** +420608280210
- ✉ **Personal** donev.aleksandar@gmail.com | **Business** hello@aleksandardonev.com
- 🌐 **Portfolio** [www.aleksandardonev.com/](http://www.aleksandardonev.com/)
- 🌐 **LinkedIn** [linkedin.com/in/donevaleksandar](https://www.linkedin.com/in/donevaleksandar)
- 💬 **Skype** donev\_aleksandar | **Google Talk/Hangouts** donev.aleksandar

Sex Male | Date of birth 7 April 1986 | Nationality of Republic of Macedonia

OCCUPATION **Design and Multimedia / Research and Teaching in Higher Education**

## WORK EXPERIENCE

- 
- 2007–Present **Freelance Multimedia Specialist**  
Company Self-Employed Freelance Designer  
Website <http://www.aleksandardonev.com/>  
Main activities  
- Print Design  
- Web Design  
- Package Design  
- Branding  
- Advertising  
Business or sector Design and Multimedia
- Feb 2012–Jun 2014 **Chief Technical Officer (*Designated*)**  
Company Yooreka Ltd (*Start-up Company*)  
Address Cholmondeley House, Dee Hills Park, Chester, CH3 5AR, United Kingdom  
Main activities  
- Business Development  
- Product Development  
- Software Design  
Business or sector Business and domestic software development
- Sep 2011–Feb 2012 **Creative Director**  
Company Ideatomix  
Address Proleterska 21, 2000 Shtip, Republic of Macedonia  
Website <http://ideatomix.com/>

Main activities

- Graphic Design
- UX Design
- Web Design
- Corporate Branding

Business or sector Design, Multimedia and Advertising

Oct 2009–Jul 2011 **Research Fellow and Demonstrator**

Company University "Goce Delchev"  
Address Krste Misirkov 10, 2000 Shtip, Republic of Macedonia  
Website [www.ugd.edu.mk](http://www.ugd.edu.mk)

Main activities

Teaching and research at the Faculty of Natural and Technical Sciences,  
Department of Design.

Giving theoretical and practical lessons in subjects Graphic Design, Multimedia,  
2D and 3D Graphics and Web Design on undergraduate programme

Research in the field of design and engineering

Business or sector Education

May 2007–Sep 2007 **Design and DTP**

Company Magus  
Address Cveta Jovanova 12, 2000 Shtip, Republic of Macedonia

Main activities

*Part of an Internship as Student*

- Design and Desktop Publishing
- Prepress and creating Print-Ready files

Business or sector Printing Office and Publishing

## EDUCATION AND TRAINING

Sep 2012–Present

**Doctor of Philosophy (PhD)**

EQF level 8

Institution Tomas Bata University – Zlin, Faculty of Multimedia Communications  
Address Štefánikova 2431, 760 01 Zlin, Czech Republic  
Website <http://www.utb.cz/>

Involvement in teaching of Digital Design and Individual Project subjects for  
domestic and foreign (Erasmus) students at the department. Researching in the  
field and working on a thesis titled "Typography in Advertising" as well as  
involvement in the creative activities at the department of Digital Design.

Programme Visual Arts - Multimedia and Design

Oct 2009–Jul 2011 **Master of Technical Science (MSc)**

EQF level 7

Institution University "Goce Delcev" Shtip, Faculty of Natural and Technical

Sciences  
 Address Kriste Misirkov 10, 2000 Shtip, Republic of Macedonia  
 Website <http://www.ugd.edu.mk>  
 Programme Graphics and Design (Average Grade 9.5/10)

Oct 2005–Jul 2009 **Graduate Graphic Engineer** EQF level 6

Institution University “Sv. Kliment Ohridski” – Bitola, Faculty of Technical Sciences - Bitola  
 Address Ivo Lola Ribar bb, 7000 Bitola, Republic of Macedonia  
 Website <http://www.tfb.edu.mk/>  
 Programme Graphic Engineering - Multimedia and Design (Average Grade 8.84/10)

Sep 2001–Jun 2005 **High School Diploma** EQF level 4

Institution DSU "Gymnasium Slavcho Stojmenski"  
 Address Vasil Glavinov, 2000 Shtip, Republic of Macedonia  
 Programme Natural Sciences and Mathematics (Average Grade 5/5)

PERSONAL SKILLS

Mother tongue(s) Macedonian

Other language(s)

	UNDERSTANDING		SPEAKING		WRITING
	Listening	Reading	Spoken interaction	Spoken production	
English	C2	C2	C1	C1	C1
TOEFL (Expired in 2014)					
Czech	B2	B1	B1	B1	B1
German	A1	A1	A1	A1	A1

Levels: A1/A2: Basic user - B1/B2: Independent user - C1/C2: Proficient user  
Common European Framework of Reference for Languages

Communication skills

- The years of experience working as a freelance designer and ongoing contacts with clients helped me to develop my communicative skills, learned to be good listener, see their demands and to be patient in the whole process
- Giving lectures at universities helped me to develop my communicative and presentational skills as well as gaining confidence for speaking in public in front of audience
- Working as a freelance designer and media specialist and as a creative director in

design studio helped me become cooperative, working with my colleagues from the field to deliver the best possible solution

- Working as a designated CTO in a start-up I have been establishing contacts with other companies and professionals and trying to negotiate a deals or establish a partnership

Organisational / managerial skills	<ul style="list-style-type: none"><li>▪ By working as a CTO I have been developing business plans and planning short and long term stretch goals for the business as well as putting together a small team of people and project managing it</li><li>▪ I have been always showing a positive attitude, whether working with colleagues from the field, clients or students and always trying to motivate</li><li>▪ Coming from a multi-cultural society and living abroad during my PhD studies helped me to learn about different cultures, customs and adopt to them</li></ul>
Job-related skills	Use of Professional Printing and Imaging Equipment (Scanners, Advanced Printers, Photographic Equipment, Print Quality Control Equipment)
Computer skills	<ul style="list-style-type: none"><li>▪ Advanced user of Microsoft Windows, Linux and OSX operating systems</li><li>▪ Advanced user of Microsoft Office and Open Office software packages and internet</li><li>▪ Advanced user of Graphics applications (Adobe Illustrator, Adobe Photoshop, Adobe InDesign, Corel)</li><li>▪ Intermediate use of WEB design applications (Adobe Dreamweaver, Adobe Flash, Joomla, WordPress)</li><li>▪ Basic use of CAD and 3D modelling applications (SketchUp, SolidWorks, Rhino3D)</li><li>▪ Basic use of video editing applications (Adobe Premiere, Adobe After Effects, Vegas)</li></ul>
Other skills	Artistic Skills <ul style="list-style-type: none"><li>▪ Art History, Contemporary Art and Digital Drawing and Imaging</li></ul>
Driving licence	B

Aleksandar Donev, MSc

**Typography in advertising**  
Typografie v reklamě

Doctoral Thesis

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